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(MUSICAL COURIER'S Special Australian Correspondence.)

[A few weeks ago the Musical Courier printed the exclusive news of the establishment in New South Wales, Australia, through the unceasing efforts of Henri Verbrugghen, director of the State Conservatorium of Music of New South Wales, of the first permanent state orchestra which has ever been organized. Details of the affair have just been received by mail from the Musical Courier's special correspondent in Australia, Griffin Foley, of the Sydney (New South Wales) Sun, and are published herewith.—Editor's Note.]

Sydney, N. S. W., May 22, 1919.—At the final concert of the year given by the orchestra of the New South Wales State Conservatorium of Music, Henri Verbrugghen announced that the occasion might be the swan song of the orchestra. Now that the war was over, he said, there would be additional engagements offered orchestral players by private amusement enterprise and this would take away most of his best players. Even during the war it was difficult enough always to secure the same players. Under the present conditions he could not offer them sufficient engagements to prevent them entering into contracts with the outside firms, and he would not entertain the idea of founding another orchestra and beginning all over again with a new set of instrumentalists. If the Government did not come to his help and subsidize the orchestra, he would have to disband it.

GOVERNMENT COMES TO HIS AID.

The Government did come to his aid, because the director showed it that such an orchestra was a very valuable possession for any city and a great educational factor. He outlined a scheme demonstrating how the orchestra would be self supporting, or nearly so, and claimed that at the end of each season it was reasonable to suppose that the country would not be out of pocket, the Treasury receiving back the money it had expended on salaries during the year. The result of this was that we have now a permanent orchestra, and that more than 100 concerts will be given during the season, including Saturday night "popular" concerts at the Town Hall, and Thursday night classical concerts at the Conservatorium Hall. The popular Saturday night season opened well with a packed audience despite the influenza scare. The two following Saturday nights were also marked by big audiences. Then the influenza restrictions were reimposed and everything closed down in the way of public gatherings. As I write, the epidemic is pretty bad, although not as bad as in other countries, even if the daily cases and deaths are still fairly heavy. It is an unfortunate beginning for the permanent orchestra, but we all have high hopes for the ultimate success of Mr. Verbrugghen's orchestral scheme.

CONSTITUTION OF ORCHESTRA.

The State Permanent Orchestra is by far the most important of the many great and important achievements of Mr. Verbrugghen since his advent to this city. It consists of seventy-five players, of which number fifty-four are each guaranteed a minimum of \$1,000 a year. For this they play at so many performances and rehearsals, the pay for performances being at union rates (Musical Union of Australia) and for rehearsals above union rates. This is because Mr. Verbrugghen places the greatest value on rehearsals and on getting his men to put forth their very best work at rehearsals. The director inspires his men with confidence in a greater degree than I have ever known any other conductor to do, and I have had practical experience with many conductors in different parts of the world in my day. There is great sympathy between Mr. Verbrugghen and his men, and I have known instances where men refused even better paid engagements outside because they preferred the life at the Conservatorium and the guidance of the director, whom they regard as their guardian, counsellor and friend. He

has trained his men to a fine point of responsiveness and enthusiasm for their work. To give an example of how things work, I may say that I was present the other day at a rehearsal of the "Harold in Italy" symphony, when it was played from beginning to end without a stop for correction, and this notwithstanding that Mr. Verbrugghen is one of the hardest conductors to please, and one who will be satisfied with nothing short of perfection. Mr. Verbrugghen has the men always at his command for rehearsal and performance. There are a minimum of three rehearsals each week; generally there are four or five, and sometimes six.

If the men work over the number of stipulated rehearsals and performances covered by their \$1,000 per year (as they are bound to do), they receive extra pay for such extra work. Besides this they can teach in their spare time, either as professors of their instruments at the Conservatorium or privately. Therefore their lot is a

RAISA CREATES SENSATION IN "NORMA," GREATEST HIT OF MEXICO OPERA SEASON

Titta Ruffo, Constantly Improving in Form, Scores Brilliant Success in "Hamlet"—"Carmen" and "Pagliacci" Are Bull Ring Features—Mason, Besanzoni and Polacco Continue Great Popular Favorites

(MUSICAL COURIER'S Special Mexican Correspondence.)

Mexico City, Mexico, May 19, 1919.—The comments arising from the first "Rigoletto" sung in Mexico by the famous baritone, Titta Ruffo, did not end, but rather increased upon the announcement that on Tuesday last he would again appear in Verdi's popular opera. The truth of the matter is that with many people Titta Ruffo has not succeeded in confirming absolutely his fame as they cannot understand his obvious irregularities. First, a complete success in "I Pagliacci," his debut, in which, apart from the prologue, the baritone takes a secondary part as the opera is rather for the tenor and soprano; then, his semi-failure in "The Barber of Seville," referred to in former letters, the upshot of which was by no means helpful to him here; after that, the first "Rigoletto" with uneasiness in the first two acts and his triumph in the third, which earned Titta Ruffo a well deserved ovation. Therefore, when "Rigoletto" was advertised a second time, everyone expected the famous baritone would be a complete success, as by then it was assumed he would be in better shape all round and accustomed to the altitude. But things did not turn out as expected. I even found myself asking what had come over Titta Ruffo, because he certainly is an enigma here in Mexico. I attribute this solely to his physical condition. His singing on this second presentation of "Rigoletto" was quite different from the last. I mean, in the first short act he showed great élan, in the second part he was simply magnificent, quite contrary to what he had been in this same act when he first sang this opera; but when this improvement made me look for something even better in the third act, apparently he went off just as he did before. Comment on all this is rife and the hope is expressed that in "Hamlet" Titta Ruffo will definitely establish the great reputation he has earned elsewhere.

RAISA'S INCOMPARABLE NORMA.

"Norma," on May 15, was the greatest success of the season. The "Huguenots" was the first until this event, which has eclipsed everything else. Bellini's famous "Norma" rendered as it was by the opera company now visiting us, was not only the biggest success we have had so far this season, but a memorable event in the annals of the opera here in Mexico. Rosa Raisa, were she not already in the very first rank as a dramatic soprano here with us, would have obtained that position by her great work in "Norma." Her name stands in letters of gold in Mexico's operatic history. What a Raisa she was who completely carried us away with the extent and volume of that wonderful voice of hers and the delicacy of execution! It was indeed an immensely beautiful and artistic rendering. La Raisa once again proved her great artistic powers, obtaining almost throughout one continuous ovation such as no other singer has ever received in Mexico. The delicious "Casta Diva," that melody created by the genius of a Bellini and rendered so poetically by Felice Romani, who divined the composer's dream, as well as the recital and the preceding scene were sung by Raisa in a way to capture her audience which, although it expected a pleasurable time, little imagined the treat in store for it. The beautiful duet of the second act, "Mira, o Norma," was a clamorous triumph for Raisa and the mezzo-soprano Gabriella Besanzoni who took the part of Adalgisa, she and Dolci being applauded in the duet "In Mia Mano." The public, wild with enthusiasm, did not cease applauding the interpreters of Bellini's opera, as the bass, Lazzari also had very successful moments and the orchestra under Polacco's wise management did its part beginning with the striking overture so often given by good bands and orchestras. Tomorrow's repetition of "Norma" at the spacious Teatro Iris is the best proof of what we have said; there is a complete sale of every seat (Continued on page 49.)



ROSA RAISA.

Of the Chicago and Del Rivera Opera companies, who scored such a pronounced success in the latter organization's presentation of "Norma" in Mexico City, said to have been the sensation of the present season there.

fairly happy and comfortable one, and if Sydney at the present time is not the paradise of the orchestral player, I do not know of anywhere else that that happy state may be found.

G. F.

MANY "FIRST TIME" NOTABLES AS WELL AS "OLD TIME" FAVORITES DISTINGUISH ANN ARBOR'S TWENTY-SIXTH SUCCESSFUL FESTIVAL

Rosa Ponselle, Anna Fitzu, Merle Alcock, Minerva Komenarski, Fernando Carpi, Arthur Hackett, Carl Formes "New" to Michigan City—De Seguro, Courboin, Holmquist, Gabrilowitsch, Moore Fill Return Engagements—Johnston and Dieterle, Home Singers, Popular—Chicago Symphony Orchestra and Choral Union Valuable Additions to Festival—Neighboring Cities Attend in Throngs

Ann Arbor, Mich., May 17, 1919.—"New" artists galore sang at the annual May festival of the University of Michigan, Ann Arbor, May 14, 15, 16 and 17. For all of the six concerts, Hill Auditorium was crowded to the doors, and enthusiasm ran high in recognition of the splendid "new" artists who made their debut in the university city at this time, as well as for those who had appeared at previous festivals. Among the "first time" notables were Rosa Ponselle, of New York fame; Anna Fitzu, soprano of the Chicago Opera; Merle Alcock, contralto; Minerva Komenarski, a young Polish artist; Fernando Carpi, Italian tenor of the Chicago Opera Association; Arthur Hackett, tenor, and Carl Formes, baritone, who at the eleventh hour was called upon to substitute for Emilio De Gogorza in the role of Valentine, Mr. De Gogorza being unable to appear at the last moment on account of indisposition.

"OLD" FAVORITES.

Among the "old" favorites may be mentioned Louise Homer, contralto; Andres De Seguro, bass; Charles M. Courboin, the Belgian organist; Gustaf Holmquist, bass; Ossip Gabrilowitsch, conductor of the new permanent Detroit Symphony Orchestra, who has been an important factor in the development of music in the Middle West; Earl V. Moore, organist, and last, but not least, Lois M. Johnston, the young Detroit soprano, and Robert R. Dieterle, of Ann Arbor, both of whom are products of the tuition of Theodore Harrison, the head of the voice department of the Ann Arbor University School of Music. They have both been heard at former festivals and a discriminating public has gloried in their splendid progress. Three years ago Miss Johnston had the distinction of winning first prize in the State contest for young singers conducted by the Women's Federated Music Clubs, which carried with it the right to compete at the sectional contest in which the winners of the several State contests met, a privilege of which she was unable to avail herself on account of a concert tournee for which she had been booked for the same dates. Some months ago Mr. Dieterle won first place in this year's State contest, and a few weeks ago, in competition in Chicago, also won first prize in the section contest. Later in the year he will compete in the national contest at Peterboro, N. H. The very creditable work of these two young artists is typical of the excellent products which are being turned out by Theodore Harrison and other artist-teachers of the University School of Music.

ORCHESTRA AND CHORAL UNION IMPORTANT FEATURES.

The Chicago Symphony Orchestra, which has come to be looked upon as part and parcel of the festival, participated in five of the concerts (the sixth being an organ recital), and, as on former occasions, did itself and its ever popular conductor, Frederick Stock, high honor. The University Choral Union, under Dr. Albert A. Stanley, who for thirty years has been at its head, appeared in two programs in which they offered three works—Dr. Stanley's "Fair Land of Freedom," written especially for the occasion; Henry Kendall Hadley's "Ode to Music," a masterful work, and Gounod's monumental and ever attractive "Faust."

COMMEMORATIVE OF RECENT VICTORY.

The festival, the twenty-sixth which has been given in as many consecutive years, was built by Dr. Stanley with particular significance to the eventful period through which our beloved country has just passed, and was made commemorative of the great victory which our forces have achieved, as well as a tribute to their valiant services.

STOCK'S WORK CALLS FOR PRAISE.

The opening program was introduced by "The Star Spangled Banner" and closed with Mr. Stock's sonorous and majestic "March and Hymn to Democracy," a work employing all the resources of the modern orchestra. The

march in its sturdy rhythm suggests forceful elemental impulses of humanity in its unceasing progress toward the goal of freedom, while the "song" or "hymn" glorifies democracy as the salvation of humanity and civilization. The orchestra also offered "The Russian Easter" overture (Rimsky-Korsakoff), symphony in B flat (Chausson) and Norwegian rhapsody (Lalo) in all of which Mr. Stock won the admiring plaudits of an enthusiastic audience.

PONSELLE JUSTIFIES ADVANCE REPORTS.

Rosa Ponselle, artist of the night, more than justified the excellent reports of her splendid art which had preceded her and which had aroused the keen anticipation of a deeply critical but fair-minded audience. To say that she won an ovation is putting it mildly for she received such a reception as is seldom accorded an artist. In addition to the three arias announced, "Un bel Di" (Puccini), "Bird Song" (Leoncavallo), and the "Suicidio" aria from "La Gioconda," she was recalled time and time again and compelled to respond to numerous encores including Massenet's beautiful "Elegie," Tosti's "Good Bye," "Swanee River" and "Comin' Thro' the Rye," in the two latter playing her own accompaniments at the piano, all of which endeared her to her hearers. If the last two encores were somewhat out of place on such a program, her simple and perfect art in their rendition was more than sufficient compensation. Like many another Ann Arbor debutante Miss Ponselle "made good" with a vengeance and in a manner which has been equalled by but few. Voice, art, personality, and a keen sense of good taste and proportion are important factors in an artist's career, and these she possesses in a superlative degree.

JOHNSTON AND DIETERLE SING WITH SKILL.

The program Thursday evening brought Dr. Stanley and his band of singers to the fore. Introductory to Hadley's "Ode," the main work of the evening, Dr. Stanley led the Choral Union in a masterful interpretation of his own "Fair Land of Freedom," still in manuscript form, which he composed especially for the occasion. Soprano and baritone roles were taken by Lois M. Johnston and Robert R. Dieterle, both of whom entered the spirit of the work and did full justice to the parts allotted to them. The choruses are beautiful and melodious and typify Dr. Stanley's creative musical genius. The work is intended to voice the feelings of a patriotic people in regard to the homeland in which is incorporated the highest type of democratic ideals. Its rendition served as an introduction for the Choral Union, in which the organization proved conclusively that even if its ranks had been somewhat depleted because of the call to service to which many of its members had responded, it had made up in enthusiasm and devotion to its adored leader, for it is doubtful whether the body had ever before appeared to better advantage.

SOLOISTS DISPLAY FINE ART.

Following Dr. Stanley's work was heard Hadley's "Ode to Music," which was written especially for performance at the sixtieth anniversary of the Worcester County Musical Association. The work, monumental in character, consists of ten main sections, each illustrating some phase of music's power of expression, and so arranged in sequence as to lead to an irresistible climax at the end. The solo parts are difficult and exacting and call for the best efforts of those schooled in difficult readings. Lois

M. Johnston, to whom fell the soprano role, proved more than equal to the occasion. Not only did she exhibit her excellent vocal gifts to splendid advantage, but demonstrated an art of remarkable attractiveness. She is a singer whose future is bound to be brilliant. Since her last festival appearance her art has matured materially and she sings with the poise and naive assurance of a veteran. Merle Alcock, contralto, who has made a deep impression as a leading concert artist, was heard for the first time at Ann Arbor. She made herself a welcome guest and her beautiful, well handled voice explains why she has won for herself so coveted a place on the concert platform. Arthur Hackett possesses a most pleasing tenor voice which he handles with consummate ease and skill. Dignified and pleasing in manner and personality, he read his parts carefully and in a style seldom surpassed. Gustaf Holmquist, bass, a favorite of several past festivals, again delighted his hearers. Altogether the soloists were in keeping with the excellence of the great American work in hand.

A STRICTLY AMERICAN PROGRAM.

The Choral Union and Dr. Stanley in their careful handling of the difficult but attractive passages which grew from simple pianissimos to tremendous climaxes, were superb and showed that Dr. Stanley's interpretation of the score had caught the underlying motive of the composer. Always under control, and master of every situation, the singers responded easily and flexibly to every wave of the baton, and Dr. Stanley's continual smile of approval showed conclusively that his young folks were approaching, if not attaining, his expectation. Festival goers of many years were loud in their praise of the choral singing. Altogether, the evening's entertainment was strictly American—two choral works by Americans, sung by artists all of whom, with one exception, and he as patriotic as though he had not been born in Norway, were Americans.

ORCHESTRAL NUMBERS POPULAR.

In the third program, Friday afternoon, Frederick Stock and his band of "illustrious warriors" came to the fore in the Bach D major suite and Beethoven's "Eroica" symphony. These beautiful numbers were played with flawless accuracy and the persistent demonstrations of approval on the part of the audience proved that Ann Arbor audiences appreciate good orchestral music fully as well as the more spectacular offerings of the "stars."

GABRILOWITSCH PLAYS BRAHMS CONCERTO.

In the second part of the program Ossip Gabrilowitsch, the distinguished conductor of Detroit's rapidly developing orchestra, appeared in the role of piano soloist, offering Brahms' concerto No. 2, B flat. His excellent and masterful presentation was convincing proof that his growing fame as an orchestral conductor must not be allowed to obscure his universally recognized power as a virtuoso, using the term in the modern sense as being synonymous with interpreter. Such breadth of musicianship and deep sense of appreciation for the intent of the composer is seldom found in one personality. Gabrilowitsch combines the many qualities of a versatile and broadly schooled artist with the dominant qualities of one who knows people and possesses the power to attract and maintain their sympathetic attention. His playing is virile yet authoritative and clearly that of one who knows not only the work in hand but in a larger sense the impression which is being made upon his hearers.

Friday evening traditionally the "big" night of the festival reintroduced Louise Homer, who has been heard in Ann Arbor many times and whose popularity seems to increase with each return. Her program, made up of Beethoven's "The Heavens Are Telling," Bach's "My Heart Ever Faithful," gavotte from Thomas' "Mignon," Debussy's "The Years Roll By," and Verdi's "O Don

(Continued on page 14.)



INTERESTING SNAPSHOTS TAKEN AT THE ANN ARBOR MAY FESTIVAL.

(Center photo) Charles A. Sink, Charles M. Courboin, organist, Earle V. Moore, organist. (Left photo) Charles A. Sink, business manager; Frederick Sink, Theodore Harrison, Lois M. Johnston, Ossip Gabrilowitsch, Merle Alcock, Albert A. Stanley. (Right photo) Arthur Hackett, Gustaf Holmquist, Albert A. Stanley, Lois M. Johnston, Chase B. Sikes, Mrs. Charles A. Sink, James Hamilton.

STORM DROWNS PUCCINI'S NEW HYMN CELEBRATING ROME'S 2572d BIRTHDAY

Orchestra Players of the Eternal City Strike on Easter Sunday Without Notice
—"Pelleas and Melisande" Fails to Attract at the Costanzi—Arrigo
Serato Plays Three Concertos on One Program

Rome, Italy, April 24, 1919.—Mayor Colonna, of Rome, commissioned Puccini some time ago to write a festival hymn in honor of the birthday of Rome, which claims to observe its 2572d anniversary this year. Puccini prepared an elaborate composition, for the performance of which a chorus of over 1,000 voices, adults and children, accompanied by a band of over 500, was assembled. The famous day arrived—"Natale di Roma"—and a crowd of over 100,000 assembled in the Piazza di Siena of Rome's great public park, the Villa Umberto. The King and Queen, with the little princesses and the young prince, arrived in great state and were greeted with wild enthusiasm as the band played the royal hymn. The great hosts of music began the Puccini work—and there was a cloudburst, such a downpour of rain as only Rome can show on a warm spring afternoon, accompanied by thunder and lightning! Over 100,000 persons, including royalty, got wet in a mad scramble for shelter; and the Puccini hymn will be heard on another day after the weather settles a bit more, even if it is not the "Natale di Roma."

ORCHESTRA STRIKE.

All the orchestra players of the city on Sunday, Easter Sunday, when all matinees were already sold out, simply did not show up. At the Costanzi there was a 20,000 lire house to hear Rosina Storchio as Madame Butterfly in her last performance. Of course Corelli, the impresario, had to refund. The decision of the managers combined was to close all theaters, but only the Costanzi did so, as grand opera with only piano accompaniment would have been rather meager in that house. All the other theaters resorted to the piano and some added a harmonium. All the movies also have shut the orchestras out, not so much for what they demanded (to lire a day and only five hours' work), but because of the way they did it. Exception must be made for the Augusteo orchestra, which played for its own benefit on that day.

LAST AUGUSTEO CONCERT.

On April 13 the last concert of the season was announced, with the third and last repetition of Marco Enrico Bossi's "Joan of Arc" for chorus, orchestra, organ and soloists. The success was as imposing as is the work. If anything, it is too noisy, yet there are many beautiful parts of a lyric and declamatory character. The work is very much discussed. The success was great, the composer receiving an ovation and being recalled innumerable times. Certainly the excellent work done by the soloists contributed greatly to the warm success. Mme. Mendicini has a soprano voice of good range and power and of sympathetic quality, which she uses with great effect and good schooling. The tenor also, Voltolini, and the bass, Argentinelli of the Costanzi, were fine.

On Easter Sunday another concert was given for the benefit of the orchestra. Molinari conducting and Consolo playing that interminable Scgambati concerto with such mastery that, although encores are rigorously forbidden, he was obliged to concede two, one being a sonata by Scarlatti, a jewel; the other "Minuetto antico," by Scgambati, another delightful piece, both played with a delicacy and character which was refreshing. The concert opened with Cimarosa's overture to "Il Matrimonio Segreto," delicately played by the orchestra, and ended with Beethoven's "Eroica," which Molinari conducted with force and delicacy and with an eye for detail, though never losing sight of the grandeur and severity of the colossal composition. The Augusteo, as always when Beethoven is announced, was literally packed.

For next Sunday another extra concert is announced with a pianist. Why the direction never finds a vocal soloist for at least one or two of these concerts is a thing no one can comprehend.

SERATO PLAYS THREE CONCERTOS.

One of the most important concerts at the Augusteo was that of the violinist Arrigo Serato, who played three concertos, the Bach A minor, the Beethoven and the Dvorak. Serato is so well known that it is useless to go into details. Suffice it to say his success was great.

MUSIC AT SANTA CECILIA.

Two interesting concerts took place at Santa Cecilia, that of a young pianist, Adriana Gianturco, daughter of a lately defunct minister, who showed great aptitude of interpretation with an excellent technic; the second by a poet of the violin, who is Maria Flori. She played an excellent program of classical Italian music, interesting not only as a program but on account of her interpretation, beautiful tone and splendid technic. She was called and recalled and presented with most beautiful flowers. This concert was by invitation of Santa Cecilia.

OTHER CONCERTS.

In the beautiful concert hall of the Hotel Excelsior, Dante Alderighi, the well known pianist, gave two recitals with an assisting cellist, Ugo Coen. Alderighi played well. He has progressed in style, technic and finish and his interpretations are more mature and personal. Here is another young artist hardly out of his teens who will no doubt make a mark in the musical world.

JOLANDA KUSAKABE PLAYS.

At the Quirino Theater, which is very often chosen for concerts, a young Japanese pianist, Jolanda Kusakabe, gave a concert with the assistance of a second piano, played by Antonio Traversi. The "Concertstück" by Weber, for two pianos, opened the concert. The pretty little Japanese played her part with brilliancy and good technic, but the second piano was too loud. Her interpretation of Scarlatti was good, and also of Clementi. The Saint-Saens concerto was again spoiled by the too

loud playing of the second piano. Little Jolanda is a promising young artist, a great student, and full of intelligence.

OPERA AT THE COSTANZI.

"Pelleas and Melisande" was given as a Debussy commemoration, though only two performances, as the tenor, Di Giovanni (Edward Johnson who will be in America in the fall), had to leave for other engagements. He is really a fine artist, careful of every detail, a rare thing in lyric artists. He sings delightfully, with a full and sympathetic voice. The part does not give him much of a chance as a singer, but nevertheless his work is always convincing. Bellincioni Stagno was beautiful to look upon, but not beautiful to hear. "Pelleas" did not attract the public and the second performance was given to an almost empty house.

"La Bohème," with Lucrezia Bori, was announced. At the last moment Bori sent word she could not sing and a substitute was found in Signa Vigano, who had been singing "Mefistofele." The theater was crowded to hear Bori and, although disappointed, applauded the good all round interpretation of the artists. "Aida" has had many

different interpreters. Alaleona's "Myrrah" will not be given this season. Shelved again!

"Madame Butterfly" has had five extra performances. Rosina Storchio, the original Butterfly of the memorable first failure at La Scala, was the applauded little Japanese heroine. She sings and acts the part in such a natural way (she can make even the most extraordinarily unnatural situations seem natural) that every one is moved to tears, notwithstanding she is off the key very often and her medium notes are husky. She is not young any more, but makes up well.

SMALLER OPERA SEASONS.

Other opera companies at the Teatro Manzoni and the Morgana are prospering, while the season which began so well at the Adriano with "Otello" and "Faust" went to pieces after two weeks.

NOTES.

The celebrated contralto, Marchisio, just died at the age of eighty-four at Venice. She had studied some roles with Rossini. If I am not mistaken, she was the first teacher of Rosa Raisa. Marchisio sang "Seriramide" in July, 1860, before Napoleon III and Eugénie.

Mario Corti, the violinist, has compiled and published an interesting series of classical Italian violin pieces chosen among the less known and most representative violinist-composers of the sixteenth century. He has compiled this series with profound love of his art, and to hear him play these lovely compositions one can understand his veneration for this the real source of his art. He is now busy on the second series. His publisher is Carisch & Co., of Milan.

Concerts of all kinds, good and bad, are given right along for charitable purposes. They are too numerous to keep track of. Even the local papers sometimes do not find space for all of them. D. P.

BALTIMORE FORMS PERMANENT COMMITTEE TO PROMOTE INTERESTS OF MUSIC

Prominent Baltimoreans to Support Large Musical Affairs—Success of Scotti Grand Opera Company—Peabody Conservatory Opera Class and Prize Winners—Notes

Baltimore, Md., May 23, 1919.—To stimulate greater interest in music in Baltimore and to promote the cause of local concerts, notably those by visiting orchestras, a permanent musical committee, consisting of prominent men and women, has just been formed. The personnel includes such society folk as Elizabeth Ellen Starr, chairman, who is responsible for founding this organization; Mrs. William Ellis Coale, Mrs. Hemsley Johnson, Mrs. John F. Symington, James Swan Frick, Ral Parr and Dr. Hugh H. Young. The list of patrons invited to co-operate with the committee will comprise more than sixty representative Baltimore men and women, who will be asked to assist in arousing interest in music generally throughout the city, secure season concert subscriptions and insure larger audiences for orchestral concerts and recitals.

The committee will sponsor symphony concerts, grand opera and such artist recitals as demand larger auditoriums than the Peabody Conservatory Hall. All benefit performances, however, no matter what the circumstances, will be excluded. It will furthermore take charge of all the sale of boxes at musical events at the Lyric, either to individuals or to congenial groups, but the general sale of tickets will be held at Albaugh's Agency, as usual. No financial obligation is incurred by membership other than subscription to as many tickets as possible. A printed list of the committee and patrons will appear on every program they support.

SCOTTI GRAND OPERA COMPANY PLEASES.

Grand opera with up to date subjects and developments, presented in an exceptionally good manner here, drew an audience to the Lyric Theater, May 15, which was unexpectedly large for this time of the year in Baltimore. Under the last circumstance the Scotti Grand Opera Company, Inc., Antonio Scotti, general director, was unusually fortunate, and has the former circumstances to thank largely for its success, and particularly, perhaps, the opera "L'Oracolo" (The Oracle). The other offering of its double bill—"Cavalleria Rusticana"—too, is considerably removed from the now prosaic operas of former days which are produced most frequently in Baltimore.

Although programmed and announced previously for performance in the opposite order, they were presented in the foregoing order. Probably nothing of particular value was lost either by this procedure. The keener interest was in "The Oracle" because of its story and that the opera was new to most Baltimoreans.

Both operas entertained. Mr. Scotti's company, composed, with few exceptions, of material from the Metropolitan Opera Company—and the exceptions worthy ones—produced them with much finish, style and cohesion, much of the value of which was due to well routinized work of the conductor, Carlo Peroni. The principals were good singers with good voices, and they acted well. The chorus was firm and on pitch—off stage as well as on—and costumes and scenery were brilliant and fresh. While not of great size, the orchestra—about thirty members—did generally satisfactory work. The audience received the work of the company heartily, particularly after "The Oracle," and from Mr. Scotti, general director of the company and the Chin-Fang of "The Oracle," right down through the company, all deserved it, by no means forgetting the midget unnamed on the program, who took the part of the child, Hoo-Chee, in the Chinese opera. That Franco Leon's music for "The Oracle" is not inherently arresting at first hearing did not militate against the entertaining potentialities of that opera; besides it does contain some arresting passages of instrumentation and of course has points of climax. The orchestra repeated the intermezzo between the two scenes of "Cavalleria Rusticana," playing it in an unusually deliberate, meditative manner.

PEABODY CONSERVATORY OPERA CLASS.

The Peabody Conservatory opera class varied its usual proceedings last Tuesday night at the first of its two an-

nual performances, choosing the French pantomime, "L'Enfant Prodigue," as part of a bill consisting for the rest of scenes from the second act of "Il Trovatore." Both the pantomime and the operatic excerpts were creditably performed. The former was chosen because of the opportunity it gave for instructing the students in the use of gesture.

Ruth Morgan was an appealing Pierrot; Louis Schroeder and Mary McClure were effective as Mme. Pierrot and Phrynette, respectively, and W. Vion Masson, as the father, and Barron Berthold, as the Baron, interpreted the roles with considerable eloquence. The small part of the servant was played by Sylvan Levin, who gave it the requisite touch of humor. Much of the success of the piece was due to Alderson Mowbray, who played Wormser's piano score beautifully. The "Trovatore" scenes were given with a piano accompaniment, played by Director Randolph. Miss Schroeder's voice was heard to particularly good advantage as Leonora. The other parts were sung by Miss Morgan and Messrs. Berthold and Masson.

At the last and final performance by the class, held Wednesday night, the bill consisted of scenes from Thomas' "Mignon," Saint-Saens' "Samson and Delilah" and Boito's "Mefistofele."

WINNERS OF PEABODY DIPLOMAS AND CERTIFICATES.

Director Harold Randolph, of the Peabody Conservatory of Music, has announced the names of the winners of the Peabody diplomas and of the teachers' certificates. The list is a long one and includes students from different sections of the country, who have come to Baltimore to complete their musical studies. The piano diplomas have been awarded to M. Katherine Floecker, Sarah M. Noff and Florence Harwood Hart. The teachers' certificates were as follows: Organ, Blanche Jeanneret Hartlage; harmony, Louis Rosenberg; cello, Margaret Day; piano, Alma Elizabeth Sauls, Ruth Elizabeth Bardo, Ruth Van Arsdale Spicer, Elizabeth Cassidy, Corinne Blacklock, Colin Cahart McPhee, Marion B. Savage, Elizabeth Bortz, Helen Smith, Isabel Dawson, Catherine Mary Rauth, Augusta Graves Nicolassen, Marion St. Clair Dobson, Mildred Irwin French, Mary Gertrude Steele, Mary Lee Somerville; vocal, Helen E. Bergey, Christine M. Church. The diplomas and certificates will be presented at the last exhibition concert, on May 30, by Gen. Lawrason Riggs, president of the board of trustees of the institute. The final series of exhibition concerts in which the advanced students of the conservatory participate will take place the last week in May. One of the requirements of the diploma is that the graduate must be able to give a finished and satisfactory public recital.

J. NORRIS HERING ELECTED DEAN.

At the annual meeting of Maryland Chapter of American Guild of Organists, held May 15 last, J. Norris Hering, organist and choirmaster of Christ Protestant Episcopal Church, was elected dean; John Denues, supervisor of music in the Baltimore public schools, was made sub-dean; F. Z. Phelps, secretary and registrar; Frederick D. Weaver (re-elected), treasurer; C. C. Carter and A. C. Torovsky, auditors; Harry Weyrich, Thomas Moss, Howard R. Thatcher, F. R. Huber and A. Mowbray, new members of the executive committee.

CANTOR RUTTMAN'S SPECIAL SERVICES.

Cantor A. Ruttman, of New York, conducted special services at the Kenesseth Israel Synagogue, High street near Baltimore, on Friday evening, May 15, and Saturday morning, May 16. Cantor Ruttman's rendition of the Hebrew ritualistic hymns was very favorably received by the audience of nearly a thousand worshippers. His interpretation of the "Shema Yisroel" was particularly good. R. N. H.

MARION GREEN WINS IN "BEAUCAIRE"

American Baritone Conquers London Audience and Critics as the Hero of Messenger's New Opera

Like a romance is the career of Marion Green, the American baritone, who made a name for himself in his own country as a concert singer, and then almost without warning—and certainly without operatic experience—went to England and scored a huge and instantaneous success in the title role of Messenger's new opera, "Monsieur Beaucaire," which opened at the Princess Theater, London, a few weeks ago and now is crowding the house at every performance.

Even in his concert days a singer of finish as well as of temperamental impetus, his manager, Gertrude F. Cowen, urged upon him the undertaking of an operatic career, especially as he possessed in addition to his other gifts also attractive personality, features and bearing. Mr. Green himself had no great confidence in his operatic possibilities, for his standards in art are very high and he always has refrained from attempting anything he felt he could not do with complete technical mastery and intellectual control. Nevertheless, he coached intensively in matters operatic, and it was an open secret that at least one important opera manager heard him and offered him a contract.

While Mr. Green was hesitating about signing, Mrs. Cowen heard that a first class baritone was being sought for the title role of the new Messenger opera which Gilbert Miller was planning for a London première. Mrs. Cowen at once suggested Marion Green, and before he was well aware of it he had been engaged at a very large salary to create the Beaucaire part and play opposite Maggie Teyte as the heroine. Momentarily in a panic, Mr. Green nevertheless set to work to learn his music and develop his acting, and all the way across the ocean he worked every moment except when he stopped for meals or sleep.

In due time and after final rehearsing, "Monsieur Beaucaire" opened in Birmingham, and was declared an instantaneous success. And so was Marion Green, the latest recruit to opera. No one—least of all the critics—believed the story that he never had tried previously to sing and act at the same time. Not in the least affected by all the praise showered upon him, Mr. Green set it all down to provincial enthusiasm and made up his mind to await the London verdict before deciding for himself upon the measure of his merit.

Cablegrams to America have told within the past few weeks of Marion Green's striking success in London. He was acclaimed there as he had been in Birmingham, and when "Monsieur Beaucaire" exerted such public approval that an extra matinee had to be added to the regular roster of the week, the American singer felt that he could truthfully tell himself he had arrived.

The London Advertiser, speaks, of course, of Mr. Green's fine singing, but one marvels when the same paper adds: "No better selection could have been made for the chief part. Marion Green's love making is a feature which is sublime in its suavity." The Chronicle echoes

the Advertiser's views. The Observer says that Marion Green will make Beaucaire as popular as he was when Lewis Waller played him, and adds: "Green can sing, act, and has an admirable stage presence. He is a welcome arrival from the United States." The Dramatic News waxes glowing in its tribute to the Green "full, rich voice with just the touch of humor and just the throb of gentle passion that is called for," and "the nice discretion with which he combines the singer's and actor's parts." Reynolds' Newspaper has favorable words to say about the gallantry of Mr. Green's bearing. The Mirror calls him



MARION GREEN,

As Monsieur Beaucaire, the role which he is creating so successfully in London.

"an ideal Beaucaire." The Daily News dubs him "an acquisition. He has the manner wanted for such a part, his French accent is plausible, and he sings extremely well. He made a great impression."

Also the Era finds Marion Green ideal as Beaucaire. He is, too, according to that paper, "vivacious, witty, subtle, audacious. He makes one feel that his smiling seriousness is not merely put on with the satin coats and flowered waistcoats he becomes so well."

"Every inch the noble personage," says the Telegraph. "A rich baritone, both actor and singer," comments the Sportsman. From the National News: "Most conspicuous was Mr. Green's success. It seldom happens that an operatic vocalist adds to a fine voice all the physical and other attributes of a hero of romance. But such is the case here. He has a commanding presence, a pleasant manner and—such a voice! With his first song he captured his audience, and thenceforward proceeded on a career of triumph." The Globe tells how the audience was spellbound by the singing and acting of the newcomer: The Sunday Chronicle's statement: "How wonderful that he should add to a beautiful voice the airs and graces of a finished actor. Old hands at the Princess Theater admit frankly that they cannot remember such a combination."

There are many more press notices of similar tone, but it is not necessary to reproduce them all to demonstrate Marion Green's capture of London. He has triumphed there unequivocally.

JULIA CULP NOW MRS. GINSKY

Distinguished Singer Divorces German Husband to Marry Rich Czecho-Slovak Manufacturer—Coenraad Bos Returning

Those who knew how long it was since any news of Julia Culp has reached this country suspected that something might be going on behind the scenes on the other side, and the secret is just out; in fact, this is the first announcement of it. Julia Culp is no longer Frau Mertens, wife of a German who is said to have been the Kaiser's chauffeur. She secured a divorce from him—they were never happy together, it is stated—and was married some time in May to a Czecho-Slovak manufacturer named Ginsky. Mr. Ginsky appears to be very rich. He has large factories in Bohemia and a castle near them to live in, as well as a town house in Vienna, a summer place at Bad Gastein, Austria's most fashionable watering place, and a villa at Monaco. He is sixty years old. Mrs. Culp-Ginsky is planning to come to the United States, bringing along Mr. Ginsky, about the middle of January, 1920, and will sing fifteen or twenty concerts—she does not want more—under the same management as formerly, that of Antonia Sawyer. Coenraad V. Bos, the well known accompanist who has regularly played for her, will precede her here, arriving next September.

Kathryn Lee Aids Salvation Army Drive

Kathryn Lee, soprano, sang at the big Salvation Army drive meeting held in the High School auditorium at Dobbs Ferry, N. Y., Thursday evening, May 22. She also opened the drive of the Salvation Army at Tarrytown, in company with Colonel Piert, of the Army, before a large and representative audience including such well known people as Mr. and Mrs. Charles D. Millard, Mrs. Helen Gould Shepard, etc.

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SAN FRANCISCO, CAL.—Master Class begins June 30th and terminates August 1st. Address, Selby C. Oppenheimer, Sherman Clay & Company Building, San Francisco, Cal.

SEATTLE, WASH.—Master Class begins August 4th and terminates September 4th. Address, Ellison-White Musical Bureau, Broadway Building, Portland, Ore.

KANSAS CITY, MO.—Master Class begins September 8th and terminates October 11th. Address, Horner Witte, 3300 Baltimore Avenue, Kansas City, Mo.

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The second opera evening included one of the most remarkable sopranos of the generation. There are but few voices as rich as that of May Peterson. Her personality and richness win people irresistibly.—*Macon News*.

SOME CRITICAL OPINIONS:

MAY PETERSON CONQUERS HER AUDIENCE

Those who were present were held spellbound by the vivid personality and glorious voice of the young prima donna. There was something else about May Peterson that won her audience. It was a sense of nearness and sympathetic feeling. . . . With her remarkably clear diction and rare power of expression, she gives to her numbers a colorful interpretation that holds her audience. . . . Miss Peterson developed the haunting sweetness of a simple melody with the soul of an artist.—*Florida Metropolis*, May 15, 1919.

MAY PETERSON CLOSSES JACKSONVILLE FESTIVAL

May Peterson, making her first appearance in Jacksonville, was at once at home; a charming woman of engaging personality and possessed of that friendliness that dismisses the thought of the artist: substituting the idea of an especially talented guest and contributing from her wealth of

music to the pleasure of other guests. . . . It was a triumph that could only have been attained by an artist gifted with a glorious voice.—*Florida Times Union*, May 15, 1919.

RALEIGH ENJOYS CHARM AND VOICE OF MAY PETERSON

May Peterson is beautiful with as engaging and charming a stage presence as any one would desire. There seems to be nothing lacking in the charm and beauty of her soprano voice that is clear and sweet, fresh and spontaneous. With a wide range and unusual flexibility her high notes were equally beautiful.—*Raleigh Times*, May 17, 1919.

MISS PETERSON IS PLEASING ARTIST

Miss Peterson's voice is a pure, lovely soprano, having a wide range and unusual flexibility. Having made a splendid reputation in Europe, she has now established herself at the Metropolitan Opera House. After

hearing her sing last night the audience could readily realize this popularity.—*The Raleigh News and Observer*, May 17, 1919.

MAY PETERSON'S CONCERT

"The most beautiful that Petersburg has had the good fortune to have," seems to be the general opinion of the audience that attended last Saturday night when charming May Peterson gave a recital under the auspices of the Wednesday Music Club. Gifted with one of the most glorious voices now before the public, of radiant personal beauty and charm, Miss Peterson captivated her audience from her very first appearance.—*Petersburg, Va., Evening Progress*, May 12, 1919.

Miss Peterson has delighted Petersburg audiences on several occasions before. She is not only an artist of note but is possessed of an exceptional personality far above the average artist singer of today.—*Petersburg, Va., Evening Progress*, May 19, 1919.

Her voice last night thrilled the hundred who could gather at one time, and the people outside were so anxious to hear her that those who were fortunate enough in hearing a few selections were requested to leave and give the others an opportunity.—*The Petersburg Index-Appeal*, May 18, 1919.

MAY PETERSON PLEASES AUDIENCE WITH SONGS

May Peterson, the famous Metropolitan Opera singer, was greeted with enthusiastic applause last Saturday afternoon when she sang at the Red Cross convalescent house for the benefit of the wounded soldiers. Her program consisted chiefly of folk-songs, so near and dear to the hearts of the doughboys, who, after circumnavigating the world, are satisfied that America is the place for them. The boys of the hospital crowded about her at the conclusion of her program and thanked her personally for her wonderful entertainment.—*Camp Lee, Va.*, May 23, 1919.

What Some Pacific Coast Critics Said of Her Singing:

She is the embodiment of spiritual, mental and physical poise, all of which gave to her vocal work last night that final touch of completeness which many a singer more mature than she lacks.—*Los Angeles Express*, March 12, 1919.

In the first place, May Peterson has a golden voice such as is not equaled by many prima donnas of today. Then she has a personality and a charm which together with her wonderful physical beauty combine to make her a most lovable character.—*Tacoma Ledger*, March 7, 1919.

Miss Peterson's voice is of beautiful quality, of remarkable evenness and her enunciation is a delight.—*Portland, Ore., Journal*, March 6, 1919.

Beautiful, charming and gracious, the artist won popular favor the instant she stepped onto the stage.—*Portland Telegram*, March 6, 1919.

May Peterson's singing was elegiac, suave, well voiced and invested with an intelligence that was at once refreshing and inspiring.—*San Francisco Chronicle*.

The manner in which she completely captivated her audience was in itself sufficient proof of her powers.—*San Francisco Bulletin*.

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"MAUD"—THUS THE ARGONNE FOREST HEROES NAMED THEIR PRIZE MULE, HONORING MAUD ALLEN

Popular Mezzo-Soprano Nicknamed "Mother Allen," and Her Nom de Plume Follows Her All Over France—Her Interesting Experiences Over Seas Well Worth Living Again, She Says

The name Maud Allen is a very familiar one in professional circles, perhaps because three very charming women bear it. Maud Allen, the dancer, gained somewhat of a sensational fame several years ago through her "Dance of the Seven Veils," and there is a well known actress of the same name—but the singer Maud Allen is the latest to win recognition.

While there are these three different personalities in the same cognomen, the boys of the 77th, the 27th and several other divisions of Uncle Sam's huge fighting forces will have no trouble in discriminating their Maud Allen, because she has endeared herself so much to them that they have renamed her "Mother" Allen, for in addition to being a Y. M. C. A. entertainer who served near the firing line for seven months, she was a real woman in every sense of the word, and her efforts were constantly bent toward making the boys' lives brighter and less lonesome. She was never too tired to listen to their worries or to help them in every possible way, making a point of meeting each boy after the concert and clasping his hand. Many an evening she spent in the Y. M. C. A. huts holding their attention by singing for and with them through clouds of smoke, very often until 2 a. m., just to keep them off the streets because, as a mother herself, she knew of the love that was being wafted to them from their own dear ones. Each boy, as she gazed at him, represented a heart throb from a woman in America. Indeed, this woman is one of the heroines of the war.

Maud Allen, upon her return to this country recently, chatted very interestingly with the writer, who was charmed by this singer's seriousness and refreshing personality.

"You say you want some of my war experiences," she began. "It's going to be difficult to pick out the most interesting because each and every one has become a—you might say—a part of me. Something very big! The seven months over there were the most crowded of my lifetime, but I would live them over again gladly. You see, when we arrived in Paris, the Y. M. C. A. had just received a telegram from General Pershing asking for some reliable women for the Argonne Forest region. Vera Barstow, the well known little violinist, and I were selected, and we proceeded immediately to headquarters. That was in October of last year. We joined the Eightieth Division, with which we worked for two weeks, singing twice and sometimes three times a day to audiences of 35,000 men gathered in the natural amphitheaters. The weather then, I must add, was perfectly wonderful and those days were golden ones even with the great tragedies that were going on.

MAUD—THE MULE.

"I remember one particular day, when I had finished singing, there was some commotion near by, and I soon discovered what it was. Out from a crowd of laughing boys walked—or rather balked—a little mule attached to a soap box on wheels, which bore the placard 'Maud'! This young animal was intended as their gift of appreciation.

"The morning following Major Wise, of Virginia, asked me to sing for the boys who were about to go into the battle, and after I had finished he made a splendid little speech, in which he said that he felt that they were going through all right, because he had been told so in my message. He then took their picture, and contended that he would rather see his boys there on that spot than on any parade in New York."

Miss Allen said that one of the most touching periods

MAUD ALLEN.

Photo by Ideal, N. Y.



in the entire time spent in France was when one boy came up and told her that she was "a real woman—the kind they were fighting for."

"Not wishing to have him see my tears," she continued, "I pulled his

head down on my shoulder and said I could mother all the boys as I had two adorable sons of my own at home.

"Then the Seventy-seventh Division took me away, and that's when we went right up to the front. A week was spent in singing in the field hospital, when Colonel Johnston wired the Y. M. C. A. headquarters that he was keeping me there as I was invaluable for keeping up the morale. Next I went to the Thirty-sixth Division, from Texas, many of the men being fine specimens of the Indian type of manhood. After a while, though, I returned to my old Eightieth Division. It was about Christmas time and as there was no available place for me to billet, some of the men went to the mayor of the little town near where they were then stationed and explained the situation and what I meant to the division. Imagine my surprise later to hear that the same mayor wished me to be his guest, and also that he had ordered the schools closed so that the children might attend my concert. When I came out of the hut after the concert was over, my surprise was increased to find my little mule friend standing before the door, all dressed up in a new harness and attached to a brand new cart, surrounded by the band, which escorted us to the mayor's home. In my honor, the genial little mayor opened some real old French champagne, which I could not appreciate, and talked in French—again which I could not appreciate. The Christmas holiday was made very American by the boys, who cut down a tree and dressed it for the children, most of whom were orphans. In doing this for those poor tots, it helped to make them forget their own homesickness.

A TOUCH OF SORROW.

"One little incident stands out in my mind now, of the boy who had received a message of his mother's death. The commanding officer asked me to try and comfort him as only a woman might do in that moment of his sorrow. Never have I seen such a demonstration of utter grief. It left him helpless for an hour, so I suggested that the surgeon give him something to put him to sleep. That was after I realized that I had failed in my mission to relieve his suffering. Yet, it was a month later that I received a beautiful letter from him which I will always cherish."

SHELLED.

Of the more tragic moments in those seven months Miss Allen did not wish to think. However, she did mention one—how her party had taken the wrong road and had gone through the experience of being shelled for two nights until they reached the little town of Beauzanzy, where they saw the dead lying on the battlefield and the wounded were being cared for in a hospital that has lately been shattered. During a fight in the air between five planes, of which a French one had been sent to the ground, Miss Allen was conducted to the hospital for safety. She had no sooner entered the place when she heard the call "Mother," which she quickly discovered came from one of the many boys she had "mothered."

"Oh, Mother!" he called again as she advanced to his bed, "they got me this morning. My wife and three lovely babies—do you think I'll ever see them?"

Miss Allen comforted him by remarking that any one with his grit and smile must pull through almost anything. Another boy in the same hospital told the singer that when she had told them before going into battle that she would follow them up he hadn't believed it, but he knew now that she was a woman of her word.

During the days that Miss Allen spent near the front one of the things that she will not quickly forget was the expression of the dead Germans' faces—its absolute horror.

RESUMES CONCERT WORK.

Now that Miss Allen has returned to America she will resume her concert work, and she has one aim—to be "the American singer of American songs." Could there be any one better equipped?

FAVORITE SONGS.

In speaking of the favorite songs of the soldiers, the singer said that "The Rosary," "A Perfect Day" and three songs by Frederick W. Vanderpool—"Regret," "The Heart of You" and "My Little Sunflower"—went wonderfully well and often had to be repeated. Campbell-Tip-



Maud Allen (at the extreme right) and her little concert company photographed in Bois-De-Boulogne, Paris, France, April 8, 1919.



RUDOLPH GANZ

To the President of The Aeolian Company

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Rudolph Ganz

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The letter from Rudolph Ganz, printed above, is but one of many that have been written and published. Paderewski, Hofmann, Gabilowitsch, Bauer, Grainger Novaes and scores of other famous artists have written and testified to the faithfulness of the Duo-Art's reproduction of their playing.

The Duo-Art In the Home

In his letter Ganz says, "The Duo-Art will—in years to come—not only be a pleasure-bringer to millions, but will in the end bear a most beautiful influence upon the artistic musical education of the world."

Ganz is one of music's notables—a great pianist, a great teacher.

His views on matters musical are authoritative. This statement about the future is interesting and important. More interesting and important, however, is the effect of the Duo-Art in the individual home, now.

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SCHOOL MUSIC A PART OF NEW YORK

EDUCATIONAL SYSTEM, SAYS DIRECTOR GARTLAN

George H. Gartlan, just appointed director of music in the public schools of the City of New York, as announced in last week's *MUSICAL COURIER*, in a recent interview expressed the opinion that New York City is in a position to be foremost among the school systems of this country. Speaking on the subject Mr. Gartlan said: "School music has remained too long a narrow educational feature and has failed in many instances to seek co-operation with the

school orchestras, will eventually make it possible for the big orchestral societies of this country to be made up almost entirely of American product, and not have to depend upon foreigners as in the past. We are seeking the co-operation of the great artists who have expressed many times a willingness to do something really important for school children, and we are looking forward to the time when these artists will be giving recitals in our school auditoriums for the benefit of our own children who are so frequently denied the opportunity which should be theirs."

Mr. Gartlan received his musical education in America, and, in addition to his school teaching, has been at various times on the faculty of Columbia, Adelphi, Harvard and the College of the City of New York.



GEORGE H. GARTLAN,
newly elected director of music in the public schools of the City of New York. Mr. Gartlan is eminently qualified for the position, having been for many years past the assistant to the late director, Dr. Frank Riz.

outside musical world. Musicians have generally looked upon school music as merely a recital of do-re-mi, but the recent introduction of a course in musical appreciation in our elementary schools has done more than any single experiment to vitalize the subject.

"In our high schools the choral associations and glee clubs are being trained with a view to building up great oratorio societies and choirs. The teaching of wind instruments to the high school boys and the formation of

Skilton Writes New "Electra" Music

A new musical version of the Greek play, "Electra," by Sophocles, has been prepared by Charles S. Skilton, composer of the "Two Indian Dances" for orchestra and the cantata "The Witch's Daughter." It will be presented by the Dramatic Club of the University of Kansas with an all star cast of student actors, a chorus of fifteen girls and the student orchestra, assisted by players from the Kansas City Symphony Orchestra. The date of the performance is June 5, and Professor Skilton will conduct. The dramatic director is Professor MacMurray. The title role will be taken by Florence Butler, a daughter of Dean H. L. Butler, of the School of Fine Arts. Although the play will be presented according to classical tradition in every detail, the music is of a modern type. Leading motives are employed for certain characters and modern harmonic devices are used freely. The lyrical scenes of "Electra" are accompanied by music with the spoken words, and the chorus dialogues employ unison recitative, accompanied by hard chords in modal harmony. The three choral odes are sung in harmony with full orchestral accompaniment. The music for these was written by Skilton years ago, when he was a student at Yale, for a performance at Smith College, and has been adapted for the present work. The text employed is generally that of Lewis Campbell's translation, but for the vocal portions Skilton, who is a Greek scholar, has made a special translation in the rhythm of the original Greek, so that the work might be performed in that language if desired, as it was at Smith College. The music is to be published by the Arthur P. Schmidt Company, of Boston.

Althouse Takes Special Train to Fill Date

One of the many exciting incidents of Paul Althouse's recent Southwestern concert tour occurred at Lawton, Okla., where the popular tenor found himself marooned after his concert on April 8 on account of the upset condition of the railroads caused by the heavy rains. Booked for a concert the following day in Dallas, Tex., Mr. Althouse, rather than disappoint his audience, arranged to have a special train take him to Waurika, Okla., from which place it was possible to get a main line train to Dallas. One of the modes of transportation offered to him in his distress was an aeroplane, which would take him from Fort Sill, just outside of Lawton, where there is an aviation field, to his destination—a three hour spin for the plane. But



Photo by H. F. Schlattman, Mexico

MARGUERITE NAMARA,

Soprano of the Chicago Opera Association, whose brilliant Mexican debut was recently made with the Del Rivero Opera Company as Micaela in "Carmen" before 25,000 people gathered in the bull ring arena. Namara was called upon to learn the role of Musetta in "Böhème" in two days while in Mexico. She has returned to New York and will appear at Birmingham, N. Y., on June 11, in a concert version of "Cavalleria Rusticana," singing the role of Santuzza.

the noted tenor remembered his wife and two children as well as his waiting audience and "passed up" this tempting offer.

Mana-Zucca Aids Women's League for Animals

Mana-Zucca, the prominent composer-pianist, was one of the artists who participated on May 20 at the special reception and annual tag day arranged by the New York Women's League for Animals. Blanche Bates, Elsie Ferguson and Billie Burke were a few of the stars from the film world who also assisted. The proceeds of the reception are to be used for furnishing summer watering stations for horses.

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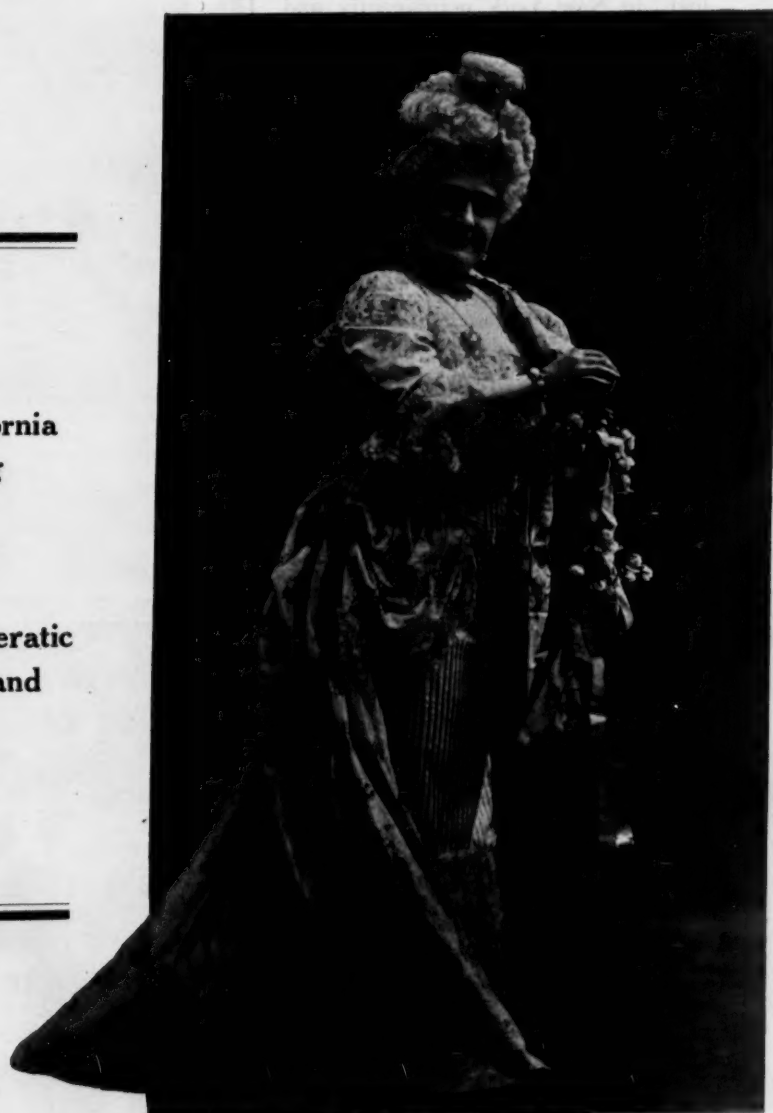


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ANN ARBOR FESTIVAL

(Continued from page 6.)

Fatale," from "Don Carlos," demanded many recalls and had to be supplemented by encores.

COURBOIN'S ORGAN RECITAL.

For many years the Saturday afternoon concert has been devoted to a program of organ music and many of the prominent organists of the day have appeared on this gala occasion including such masters as Richard Keys Biggs, Earl Vincent Moore, Llewellyn Renwick and Joseph Bonnet. This year the choice fell to the Belgian artist Charles M. Courboin. In a program well adapted to portray the beauties of organ compositions, as well as the rich resources of the well known Columbian Exposition organ, he delighted one of the largest festival audiences. His program included works by Bach, Saint-Saëns, De Broeck, Ravello, César Franck, Schumann and Yon, widely different in character, but all exceedingly attractive and played with charm and spirit. His recital was so masterful that the discriminating assemblage unhesitatingly pronounced him one of the country's best.

A word regarding the splendid instrument on which he performed is not out of place. It was on exhibition at the World's Fair in Chicago in 1893 and as a special attraction in Music Hall was played upon by most of the great organ performers of that day and was listened to by many thousands of visitors. It was among the first organs with electric action and represented what may be said the perfection of organ construction at that time. At the close of the exposition it was brought to Ann Arbor by the University School of Music and presented to the university. For many years it reposed in University Hall, where it was utilized at May festivals and heard in concert by thousands of students until 1913, when Hill Auditorium was constructed. The architect in designing the hall arranged for special quarters for the reconstruction of this great instrument and at the time of its installation in its new resting place, at a cost of many thousands of dollars, it was thoroughly modernized and brought up to date, so that it once more represents the acme of organ composition. It has six main divisions—great, swell, choir, solo, echo and pedal—making possible the most refined effects of crescendo and diminuendo. The foundation of the organ tone is the thirty-two foot open pedal stop; the echo organ is located above the skylight, 300 feet distant from the main organ. The cathedral chimes are placed in this division. Through the use of electricity a compact key desk has been provided, the cable connecting it with the main organ being nearly 150 feet in length.

"FAUST" CLIMAX OF FESTIVAL.

The climax of the festival was reached Saturday evening in a masterful presentation of Gounod's "Faust," in which the combined resources of orchestra, chorus, organ and soloists were utilized by Dr. Stanley in a manner which will long be remembered. If Dr. Stanley and his chorus made a deep impression in Thursday evening's performance, it was only strengthened after this final concert. Always under control, and singing as a unit, the chorus responded to its genial conductor, who demonstrated by his ease and freedom of directing that he had implicit faith in the response of the young women and men with whom he had worked for the past months. Dr. Stanley's many years' experience as a choral conductor and his perfect "at-homeness" with the orchestra makes him an ideal festival conductor. He "smiles" and "beams" his own enthusiasm and musicianship into his band of singers, who respond quickly and accurately and always in unison. The male sections, somewhat thinner than in former years, since many members are still in the service, seem to make an extra effort to compensate for the absence of their colleagues. Last season Dr. Stanley

celebrated his twenty-fifth festival, and at this time entered upon the first season of his second "quarter of a century." His exuberance and virility gave hope to his many admirers that it may be his privilege to conduct many more festivals.

The artists sustained the splendid reputations which had preceded them. Anna Fitzu as Marguerite is an ideal interpreter of this exacting role. Voice, personality and general magnetism are hers in a wonderful degree. Her beautiful, well modulated tones were a delight and her pleasing personality made her a prime favorite. Minerva Komenarski, the young Polish contralto, who appeared as Marta and Siebel, made a good impression. For a young concert singer to hold her own so well in association with veteran opera stars is a triumph in itself. She is to be reckoned with, and that, too, in the very near future. Fernando Carpi as Faust did the role ample justice. Grace and ease supplement his handling of sweet and mellow tones, and his own keen enjoyment of singing is contagious. Owing to the eleventh hour indisposition of Emilio De Gogorza, who was to appear as Valentine, Carl Formes, a promising young baritone who has been making a very creditable record, was rushed on from New York, reaching Ann Arbor just in time for

pianist, all of whom will make their first Ann Arbor appearance at that time. Other attractions will be announced later.

The University School of Music will conduct a summer session of eight weeks, beginning June 30. Among the regular members of the faculty who will be in charge are Director Albert A. Stanley; Theodore Harrison, head of the voice department, two of whose pupils, Lois M. Johnston and Robert R. Dieterle, were festival soloists; Mrs. George B. Rhead, acting head of the piano department; Earl V. Moore, head of the organ and theory department, also a festival artist; James Hamilton, tenor, and Nell B. Stockwell, pianist. The advanced enrollment on the part of professional musicians who desire to "coach" during the summer is such as to indicate an exceptionally large gathering of students. A series of several concerts in Hill Auditorium has been planned for the summer.

For the accommodation of the numerous festival patrons from Detroit, Jackson, Lansing, Ypsilanti, and other neighboring cities special interurban car service was provided to leave the hall after all concerts. At one time seventeen large interurban cars were loaded in front of the building.

Ideal weather prevailed during the entire week of concerts, and the traditional "soaker" which has usually appeared in time to dampen the fine clothes, but not the ardor of the Friday matinee attendants, did not materialize.

The fact that a very large number of Detroiters attended the Friday matinee, when Gabrilowitsch appeared as soloist, is indicative of the popularity which that distinguished gentleman has attained in Detroit. With such great talent and ability appreciated and loyally supported as is the case in this instance, Detroit has every reason to anticipate taking rank with the great music centers.

On Monday following his festival triumphs, Dr. Stanley left for an extended lecture trip through the State of Michigan under the auspices of the University Extension Series. So many years' success has only inspired him to still more untiring effort.

The University Musical Society is organized under an act of the State of Michigan, providing for the incorporation of associations not for pecuniary profit. Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from war tax, admissions to concerts given under its auspices.

Concert managers and newspaper critics also visited Ann Arbor during the festival, among whom may be mentioned: Charlotte Tarsney, of the Detroit Free Press; Mrs. E. H. McCormick, of the Detroit News; L. H. Hewes, of the Detroit Journal; N. J. Corey, of the Detroit Saturday Night; James Schermerhorn, of the Detroit Times; W. H. C. Burnett and Mr. Wilkinson, of the Central Concert Company, Detroit; Katherine Buck, Toledo; Earle G. Killeen, director of music, Akron, Ohio; Fred Gage, of the Battle Creek Musical Society; Kenneth N. Westerman, military encampment fame, who won distinction at Waco, Camp Merritt, in New York City, and now at Camp Custer as leader of soldier singing.

Mr. and Mrs. Abner E. Larned and Mr. and Mrs. Julius Haass, ardent supporters of the Detroit Orchestra Association, were guests at the Friday afternoon concert, on the occasion of Mr. Gabrilowitsch's appearance.

The administrative details incident to the managing of so important an event as the Ann Arbor Festival are taxing and numerous. The fact that from both the artistic and business points of view everything went like "clock work" is something of a compliment to Director Albert A. Stanley and Secretary Charles A. Sink and their able assistants, Luella Barnett and Florence Wuert, and Robert A. Campbell, treasurer of the University of Michigan.

P. J. R.

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the performance. He made a splendid impression and won a host of admirers. He sings well and shows intelligence and a proper sense of proportion. These qualities, with a splendid vocal equipment, made him a most acceptable artist. In Andres De Segura, Mephisto was amply personified. His histrionic ability and true musicianship made him a valuable addition to the program. The role of Wagner was taken by Robert R. Dieterle, who made such a good impression at the Thursday evening concert.

The evening brought to a close a series of concerts which more than sustained the prestige of Ann Arbor's well known festival. Dr. Stanley and his colleagues may well be proud of their achievements.

NOTES.

Festival patrons were delighted at the preliminary announcement of next season's pre-festival Concert Series which includes the names of Geraldine Farrar and assisting artists; Jascha Heifetz, violinist, and Josef Hofmann,



BANQUET GIVEN BY TAMAKI MIURA TO THE TAMAKI MIURA OPERA COMPANY AND HER FRIENDS AT ALEXANDRIA HOTEL, APRIL 6, 1919.

Luncheon party given in Los Angeles by Tamaki Miura, the celebrated Japanese prima donna, to her friends. Those in the photograph are: (1) Tamaki Miura, (2) Baby Behymer, (3) Susue Hayakawa, the motion picture star, who entertained 500 people at a reception for Mme. Miura, (4) Fely Clement, (5) Carl Formes, (6) Sparks M. Berry, (7) Theodore Kiffay, (8) Miss Godowsky, (9) Leslie Leigh, (10) Mr. Anthony, (11) Maestro Marino, (12) Mr. Brown (13) Mr. Behymer, (14) Mrs. Hayakawa.

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The HYPNOTIC POWER of TONE

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By J. LANDSEER MACKENZIE

FEW of us realize how much our judgment and appreciation of music is affected by the hypnotic power of certain tones. It is known that a bright light focussed upon the eyes will induce the hypnotic state in susceptible subjects. Light and sound follow the same laws. A certain quality and intensity of sound may also prove itself an agent for inducing some degree of the hypnotic state.

Unconsciousness of Spell

ARE we ordinarily familiar with this hypnotic quality of sound? Not consciously, but we are exposed to it, and come under its spell much more often than we know. This is an alarming thought, but the fact is, we like it and deliberately court its influence. While yielding ourselves to its soothing spell there is no danger of our being incited to deeds of murder or foul intent. The most that happens is that we are made quiescent listeners while another tortures the soul of music. But even this is done in all innocence of any crime, and the scientific laws that would forbid it are not yet enforced for the protection of art.

The Black Art of Singing

IT is in listening to singing that we are most often exposed to the hypnotic tone. Not that the singer knows that he is using an offshoot of black magic in place of the pure white art of music. He has no intention of binding the wills of the audience to his own—at least, not in so many words. He does it, nevertheless, and means to do it, but he does not know by what means it is effected, not what he is doing.

THE power is strongest when the singer himself is most completely under the spell, for the hypnotic tone acts most potently upon the one who produces it. Its spell leads the victims to exclude all remembrance of music and its demands, and to yield themselves utterly to the intoxication of emitting penetrating and powerful sounds. If the rafters can be made to ring, irrespective of the sentiment of the song, success is assured.

HOWEVER, the hypnotic quality of tone does not lie entirely in the power of isolated noise, but is to be found in a certain intense persistency which gives the ear no relief. This monotonous intensity paralyzes the oral sense into hearing nothing but tone, and thus inhibits the

critical faculties from noting the fact that they are being cheated out of the musical expression of a song. The will that has come under the hypnotic spell of tone will be perfectly satisfied with monotonous and meaningless tone, and meekly accept its production in the place of singing.

Critics as Public Benefactors

THERE is one class of the music hearing public that is less susceptible to hypnotism in the guise of music than the majority, and this class is composed of those whose critical faculties are trained to dominate the senses. Mere knowledge of the presence of a critic will sometimes serve to reverse the spell and make it impossible for even the operator to come under its influence! However, in spite of the critics and their efforts to expose musical charlatans, there are still many offenders for whom an impersonal scientific test is necessary to bring conviction that their performances are outside the pale of musical law.

Reactions to Singing

ALL this may seem far-fetched, but before dismissing it as nonsensical, let us analyze our reactions to almost any powerful voiced singer. Do these reactions spring from a free and unfettered will giving full play to the dictates of musical sense, or have they been instigated from the domination of the hearing sense by a certain quality and intensity of sound? What is our conscious impression? Is it not solely beauty of tone, to the exclusion of all other aspects of musical performance? We are under the spell of tone, and its effect is to obsess us with the personality of the singer so that he leads us where he will. He communicates the emotions of the song by telepathic means rather than by their appropriate expression in speech and music. The hypnotic voice producer uses the feeling of a song to feed the persistent intensity of his tone thereby interfering with the purely natural methods of its expression.

THE important point of singing lies in the fact that the song should be the main interest of both singer and audience, but this is apt to be entirely set aside under the spell of tone. A song is nothing, and has no existence apart from the agency of sound. It is the art of singing to give a song birth through the voice of a singer. The process of bringing things into being is always associated

with sacrifice for which the joy of producing is supposed to be ample reward. This is one of the laws that suffers constant violation at the hands of singers. They forget they stand in loco parentis to the song, and rather than sacrifice themselves, they deny life to countless songs. They use them merely as a means by which to produce a hypnotizing tone solely for their own glorification.

Tonal Expression

NO song, if sung with art, could yield the same intensity of tone throughout. Neither the emphatic value of the words, nor the rhythm of the music, would permit of such an artistic outrage. And yet, we are so accustomed to this class of performance, that the tone hypnotizes us into thinking we hear singing. We often hear a whole program of songs performed in the same tone of voice in spite of the varied emotions indicated by the words. We would not tolerate the same monotony in the speaking voice, and yet we fail to notice it in vocal performance. There must be some extraordinary reason for this curious failure of the critical faculties! The persistent intensity of the tone we hear claims our attention to the exclusion of the song as an entity apart from the singer. We have not been trained to discriminate between the tone of the voice and what it expresses.

EACH emotion has its own natural tonal coloring; in speech this expresses itself in inflection. In singing, where pitch is predetermined and so cannot be inflected, this is replaced by modulation of the intensity of tone. Observe how frequently in vocal performance, words of no emphatic or rhythmic value are rendered with the same tonal intensity as those of high emotional character. This could not take place naturally, and proves that some untoward influence is at work to deaden the customary sensibilities.

Protection in Science

NOT until we learn to protect ourselves with scientific knowledge and understanding of what art should be shall we find true appreciation of the real qualities of music. Nor shall we be free to enjoy to the full the wonderful beauties of a tone which modulates naturally to the emotions it is called upon to express. We must preserve our sensibilities from the danger of their being dulled by a persistent and unnatural intensity of tone which obscures the intrinsic value of the composition, and keeps the attention chained to the personality of the performer.

THE true artist sacrifices his personality to the work he is interpreting. If the performer is exploiting his personality at the expense of art, then his production is stillborn and lifeless, and he must resort to an illicit and deceptive influence to make up for the deficiency. People do not like their self-deceptions discovered, but the application of science to music will most surely purge away the dross that has so long sullied the pure gold of art. The time is coming when truth will deliver us from the hypnotic spells of tone, and tear the bandage from our eyes to reveal the true art of singing.

Oscar Seagle

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BOWLING GREEN (OHIO) HOLDS FIFTH ANNUAL MAY FESTIVAL

Minneapolis Symphony, Harriet McConnell, Emma Noe, Albert Lindquist and Finley Campbell Among Attractions

Bowling Green, Ohio, May 18, 1919.—The fifth annual May festival of the State Normal College occurred on Thursday, Friday and Saturday, May 8, 9, 10, and was a great success, both artistically and financially. In fact, the festival this year was the greatest ever held in this city from the standpoint of finished work from the choruses, artists and the orchestra. The festival, under the direction of Ernest G. Hesser, of the State Normal College, included three evening concerts and one matinee and was called the Victory May Festival in commemoration of our great victory, and was also intended to serve as a tribute to the gallant sons of America who answered so nobly their country's call. The opening concert was "Children's Night," when the large chorus of the public school children participated.

and Finley Campbell, baritone, as soloists. Dvorák's fifth symphony from "The New World" was the big work of the evening. E. H.

Olive Nevin Triumphs Again

Pittsburgh, Pa., May 22, 1919.—On May 15 the drawing room of the William Penn Hotel, Pittsburgh, was filled to overflowing with the guests of the annual convention of the manufacturers from all over the country. The occasion was called a Victory Dinner, and the principal attraction of the evening was a program given by the Victory Trio—Olive Nevin, Rosa Hamilton and Miss Vierheller—who have become so inseparably connected with all patriotic singing throughout the War Welfare and Liberty Loan drives. Pittsburgh boasts of huge industries and manufactures, but the committee was more than anxious to show these visitors it also held high standards for art.

The program opened with a duet form of Charles Demarest's "America Triumphant," most beautifully and spiritedly sung by Miss Nevin and Mrs. Hamilton. These two singers are doing wonderfully successful duet work together and are destined to take a high place in their duets, as well as their solo careers. Then

SCENES PICTURED AT THE BOWLING GREEN, OHIO, MAY FESTIVAL.

(At left) Administration Building, Bowling Green State Normal College, where May Festival was held.



They did beautiful work in their singing of "The Folk Music of Our Country," which included the Indian melody, the negro spiritual, and songs of the West, Kentucky mountaineer, the child world, West, East and patriotism. One of the most interesting numbers on the program was a group of children's songs from Mr. Hesser's new book, "Calendar Cycle of Rote Songs," which was rendered by the soloist and chorus.

The second concert was "Choral Night," and the large festival chorus of over 200 voices sang Coleridge - Taylor's "Hiawatha's Wedding Feast" and Rossini's "Stabat Mater." The assisting artists were: Harriet McConnell, contralto; Mrs.



© Minneapolis Journal

(Center, from left to right) Ernest Hesser, director of the Bowling Green Festival; Edward Atchison, tenor; Harriet McConnell, contralto; Mr. Devoc, manager of concerts in Detroit. (At right) Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra.

Charles H. Brady, soprano, and Edward Atchison, tenor. The well balanced chorus made up of students from the State Normal College, the various choirs of Bowling Green and Wood County, under the leadership of Professor Hesser, did excellent work. Ruth McConn, pianist, and Mary Beverstock, organist, were the accompanists.

The third concert—the Saturday matinee—was given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, for the school children. The event was a fine treat for the young people, who gathered from all parts of the county. Mr. Oberhoffer prefaced each number with remarks concerning the composition and composer. This capable composer certainly knows just how to handle the children. The afternoon soloists were: Harriet McConnell, contralto, and Henry Williams, harpist.

The fourth and last concert on Saturday evening was a symphony concert given by the Minneapolis Orchestra, with Albert Lindquist, tenor; Emma Noe, soprano,

Miss Nevin gave "The Americans Come!" for which she is widely known around Pittsburgh, and followed it up, as usual, by the "Marseillaise." This brought all the audience to their feet. Mrs. Hamilton followed in "A Khaki Lad," encoring with "Boy of Mine, Goodnight," for which she was many times applauded. The program closed with Charles Denees' "The Grand Anglo-Saxon Race," sung as a duet. Altogether, it was a triumph, and Miss Vierheller at the piano deserves equal honors.

Immediately after this concert Miss Nevin left for Hamilton, Ohio, where she was soloist with the Community Symphony Orchestra and chorus at their festival. Will Lebo is the director.

The first half of the program for May 16 was equally divided between the orchestra and Miss Nevin, who gave two delightful groups of songs. She scored a triumph and was recalled many times, her irresistible charm and good humor spreading through the whole audience. The second half was given over to presenting the work of Paul



Photo by Scott Philadelphia

EMILY STOKES HAGAR,

soprano, of Philadelphia, about whom Henry Gordon Thunder has said: "I consider Emily Stokes Hagar one of the most promising of young sopranos. Her beautiful voice, fine authority and artistic conception induce me to predict for her a remarkable success in the next few years." Mrs. Hagar has been doing a great deal of singing around Philadelphia this season, also appearing as assisting artist with various glee clubs. The singer featured Frederick W. Vanderpool's "Values" at two recent concerts in that city; one at the sixth concert of the Temple Glee Club on May 8, and the other at the Apollo Club, Pittsburgh, on May 2. Mrs. Hagar is also using Arthur A. Penn's "Smilin' Through" and "The Magic of Your Eyes."

Bliss, "Lore from the Saga of Eric the Red." This was dedicated to the Hamilton chorus, which did full justice to it. Miss Nevin sang the solo portion of it and added greatly to the atmosphere by her ability to visualize the music. The soprano received an ovation at the end of the evening, and the papers the next day were full of her praise, vocally and personally. When congratulated her remark was most characteristic. "Well," she said, "if they all had as good a time as I did I am quite satisfied." G. B.

Institute of Musical Art Confers Diplomas

On Wednesday evening, May 21, at the Institute of Musical Art, New York, Arthur Klein and Hyman Rovinsky, candidates for the artists' diploma, appeared before a jury composed of Harold Bauer, Ernest Hutcheson and Daniel Gregory Mason. The two young artists (both pianists) were anxious to out rival each other playing solo numbers by Bach, Beethoven, Chopin, Mozart and Schumann. Following the playing by the contestants, the jury left the concert hall to deliberate as to the winner of the much coveted prize. After an absence of about fifteen minutes, the jury returned and director Frank Damrosch addressed the audience in the name of the judges, who decided that both the applicants were entitled to the artists' diploma.

The Ancient Instruments in Demand

The Society of Ancient Instruments, which has made such a favorable impression in its work here during the past two seasons, will return for the first part of the season of 1919-20, as already announced. Its season outside of New York will begin with three concerts in Detroit, November 2, 3 and 4, and it will travel through the South and East, reaching Montreal early in December. The entire itinerary for the society is not yet arranged, but more than enough dates are already booked to prove the popularity of the organization. Henri Casadesu, leader of the society, virtuoso of the viole d'amour, will appear during the season in New York as soloist with the New York Symphony Orchestra.

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A Few Excerpts From Criticisms Substantiating Herman Devries' Statement That

ANNA FITZIU

**"Is America's Pride and Glory
With a Voice Which Is a Flowing
River of Melody"**



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ANNA FITZIU CHARMS AUDIENCE AS MARGUERITE IN "FAUST" WITH THE CHICAGO ORCHESTRA IN ANN ARBOR FESTIVAL CONCERT

Piquant Anna Fitziu in glittering jet and silver lace, and diamonds that scintillated all over Hill Auditorium.

Her voice is creamy in its smoothness, delicately tinted, and with high tones that thrilled to every corner of the big auditorium. This artist's appearance next season in Detroit as soloist with the Detroit Symphony Orchestra, may be anticipated as one of the rich treats of the year.—*The Detroit Times*.

This evening brought the crowning glory of the festival in the magnificent work of Miss Fitziu. She charms with her personality and manner no less than by her perfect voice.—*Orlando News*.

ARTIST CHARMS AUDIENCE

Miss Fitziu Gave Delightful Program at Auditorium

Seldom, if ever, has an artist been given the reception which was accorded last night to Miss Anna Fitziu, prima donna of the Chicago Opera Company, when she appeared at the Auditorium in concert under the auspices of the Savannah Music Club.—*The Savannah Press*.

THE SUPREME SOLOIST OF THE EVENING WAS UNDOUBTEDLY MISS ANNA FITZIU, WHO IS IN A CLASS BY HERSELF.—*The Winnipeg Telegram*.

MISS FITZIU CONCERT STAR (FITCHBURG FESTIVAL)

Miss Anna Fitziu, leading soprano of the Chicago Opera Company, was easily the sensation of the opening concert of the festival. Her marvelous voice was heard to advantage in the miscellaneous program and in the closing motif, Gounod's "Gallia." Miss Fitziu captivated her audience, not only with her voice, but by her refreshing and pleasing personality, from the moment she appeared on the stage. Each selection served to increase the impression on her hearers.—*Fitchburg, Mass., Daily Local News*.

PRIMA DONNA IS WARMLY GREETED

Chicago Operatic Star Heard in Delightful Concert

To her ability as an artist, with a voice highly trained and with remarkable technique, Miss Fitziu has the added requisite of a temperament that gives sincere interpretation to her singing and makes her an artist with a song for every mood and the understanding of the way to sing it because she catches the mood.—*Savannah Morning News*.

NOVELTY RECITAL MOST DELIGHTFUL

Anna Fitziu and Andres de Segurolo present one of the most pleasing programs at Chautauqua of South.—*Macon News*.

FITZIU AND DE SEGUROLA MAKE GOOD ALL THAT HAD BEEN PROMISED OF THEM

Anna Fitziu is an artist of the first water, and as gracious as a May morning when the sun is at its best. Hers is a voice of delicious clearness, velvety richness and artistic resonance, and she knows well how to make use of it.—*Memphis Despatch*.

ANNA FITZIU AND DE SEGUROLA ARE GOOD IN SONGS AND SKETCH

Gorgeously costumed, the two distinguished singers made a beautiful stage picture, the effect of which was fully sustained by the excellent singing and admirable acting.—*Macon Daily Telegraph*.

MISS FITZIU'S CONCERT ONE OF MOST PLEASING YET GIVEN

Anna Fitziu, the favored star of the operatic stage, sang opera, ballads and character songs, in each and all of which she captivated the large audience present, and Orlando will always have a warm welcome for her when she returns.—*Orlando Evening Reporter-Star*.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 5, 1919 No. 2045

This is the open musical season for the birds.

An octave of new bells is to be hung in Westminster Abbey as a war memorial.

Next season's concert attendance will determine whether the singing soldier really has become a music lover.

"Gallurese," an early opera by Montemezzi, first brought into international notice by his "L'Amore dei Tre Re," was recently revived at the Teatro Carcano, Milan.

The Le Courier Musical of Paris offered a prize of 1,000 francs for a "Hymn of Peace," for voice and piano. The competition was open to French composers only, and closed June 1.

Lieutenant Charles Godfrey, famous English bandmaster, died recently at the advanced age of eighty. He was leader of the band of the Royal Horse Guards Blue for forty-five years, retiring in 1904.

The time seems ripe next winter for vocal recitals consisting entirely of melody ballads. There is a large and ever growing public for that type of song. In England the ballad concerts lasted for decades and delighted untold numbers of listeners.

Fritz Busch, formerly conductor at Aix le Chapelle, is now first conductor at the Stuttgart Opera. His brother Adolf, the violinist, replaced Henri Marteau as head of the violin department of the Charlottenberg (Berlin) High School for Music.

"Monsieur Beaucaire," the new Messenger opera in which Marion Green, the American baritone, is scoring such a sensational success in London at present, will be heard here next season under the Shubert management. Maggie Teyte is singing the chief female role abroad, but in America it will be done by Eleanor Painter.

It has come to be practically a certainty for Joseph N. Weber to be re-elected each year as president of the American Federation of Musicians. Last week that honor fell to him again, by acclamation, and for the twentieth time, and the action of the A. F. of M. was a fitting and wise one. No one understands better than Mr. Weber the problems and needs of the American orchestral player and in addition to his resolute stand for the members of his organization, he also has been eminently fair on all occasions to the employers of musical labor. Some of the most vital struggles between the two elements were brought to a happy conclu-

sion through the tact and resourcefulness of Joseph N. Weber.

Advices from Germany state that the musical instrument industry there is flourishing; at least it has sufficient orders to keep it running. Especially strong is the demand for pianos. The supply of raw materials is curtailed, however, owing to transportation troubles.

A Music Service League has been formed in New York, its object being to collect phonographs, records, and other musical instruments and distribute them in the military and civil hospitals and among prisons, asylums and other institutions where music is needed and cannot otherwise be obtained. Charles M. Schwab is president of the Music Service League.

It is worth while calling attention to the fact that John O'Sullivan, the tenor, ran true to form and fulfilled the promise he made in his first Boston appearance of being one of the few artists to possess real drawing powers. Very few newcomers to the concert field have succeeded in doing what he did—filling the huge Boston Symphony Hall to capacity twice within six weeks.

Fritz Kreisler and Victor Herbert have made their reputations in fields quite different from that of piano playing, but both of them are capable of excellent performances on the ivory keyboard. It is the American Piano Company which has recognized this fact and very enterprisingly secured both of the famous musicians to record some of the most popular of their own compositions for the Ampico.

And the puzzle is, what is Mary Garden going to do with those four weeks in the middle of the Chicago Opera Association's Chicago season, for it is officially announced that she is to sing only the first three and last three weeks of the ten. Perhaps the only gentleman who ever took a million and a quarter dollars away from the Metropolitan Opera could answer, as he would—as Shakespeare would have put it.

When the management at Ravinia Park really wants an artist, it is perfectly willing to pay for him, as anybody will believe who knows the price that Antonio Scotti is to receive for two special performances of the "L'Oracolo"—about two hours' work in all. "I'm getting to be a regular tenor!" said Scotti, with a smile, when the arrangement was finally completed by long distance telephone from Chicago to New York.

Nina Morgana, the diminutive coloratura soprano with the anything-but-diminutive voice, had an unbroken line of successes on her tour with Caruso this spring, which is no small triumph for her considering the fact that at each concert her art was brought into comparison with that of the world's most famous singer. That she scored individual successes for herself at every concert speaks well for the genuineness of her musical personality.

One of the astonishing tonal developments of recent years is the improvement of music in the movies. Aside from the employment of symphony orchestras in the larger houses, the selections they play to synchronize with the pictures also are of the highest class. The old chromatic "storm" and tremolo "hurry" music are matters of the past, except in purposely comic films, and Tchaikowsky, Beethoven, Grieg, Chopin, and even Debussy and Dukas do service in providing appropriate tonal illustrations for the dramas of the screen.

During the winter just past, in a performance of "Carmen" at what used to be the Royal Opera House at Dresden, the third act was left out in order to economize on heat and light, and the public was assured by the director, who appeared before the curtain, that the omission did not amount to anything anyway, the third act being entirely unnecessary to the development of the plot. A local paper remarked that similar cuts would improve lots of operas and suggested condensing "Lohengrin" to one act by the simple expedient of having Lohengrin deliver his famous declaration of personality, which comes in the third act, as soon as Elsa has demanded his name in the first act, thus eliminating everything in between and yet leaving the opera quite complete. It also suggests that the entire Nibelungen Ring be done as a one act opera by beginning with Siegfried's narration in the third

act of the "Twilight of the Gods," in which he explains all that has gone before in the whole Ring, omitting everything preceding.

The standard which the New Symphony Orchestra, Artur Bodanzky conductor, is to set for itself may be judged from the five soloists already engaged for next winter's concerts: Fritz Kreisler, Jacques Thibaud, Serge Rachmaninoff, Guiomar Novaes, and Harold Bauer.

Artists will be specially interested in reading that part of the Arthur Rubinstein article, on another page of this issue, in which the Philharmonic League of Spain is explained. It seems as if such a co-operative organization could be established in this country to the great advantage of artists, perhaps on a state basis rather than a national one as in Spain.

The opening concert on Columbia Green by the New York Military Band, Edwin Franko Goldman, conductor, took place on Monday evening of this week attracting a crowd of some nine thousand persons. There was a splendid program, and the band proved to have retained all the virtuosity which it showed last year. A further account of this concert will appear in next week's MUSICAL COURIER.

There is a movement on foot looking toward the establishment of a fund by which the most promising American composers of high class music might be supported in such a way as to enable them to devote all their time to composition, the argument being that such music cannot be produced by any one who is obliged to seek his existence through other means, devoting only part of his time to composition. There is much that is laudable in the idea—by no means a new one—but two thoughts inevitably suggest themselves: Is there any guarantee that a composer so supported would produce any better music? And who is to select the composers to be thus supported—the composers themselves?

An advertisement in this issue of the MUSICAL COURIER sets forth that the justly celebrated Master Classes of Leopold Godowsky, the great pianist and teacher, have been formulated into a tour, the schedule embracing sessions in San Francisco, Seattle, and Kansas City. The series of three courses begins June 30 and ends October 11, covering the entire summer. It had been planned originally to hold the Godowsky Master Classes only in San Francisco and Los Angeles, but the Northwest was no numerous in its applications for membership that the projectors of the undertaking finally merged San Francisco and Los Angeles, giving the sessions to the former city and adding a four weeks' course for Seattle. Then came the East and the Middle West with its requests for representation, and it was then decided to hold a Godowsky Master Class in Kansas City, beginning September 8 and terminating October 11. It is hardly necessary to point out the tremendous significance of this new departure in the pedagogical field. However, now that a tour by a master teacher has become a fact, it is a matter for wonder that the idea had not previously suggested itself to any other famous pedagogue whose work is in general demand. Of course, the same plan would not be feasible for all teachers, as under the Godowsky system the material he gives out has been systematized and concentrated, practically and scientifically, and he has gone even further and divided his classes into playing and listening sections, the students coming under the latter being permitted to attend the auditions and to hear the other pupils play, to note corrections, to record observations, and to benefit from contact with the ideas and personality (and possibly also to hear the illustrative playing now and then) of the eminent master pianist himself. Godowsky is making a mighty imprint upon the entire aspect of modern piano playing, and in no respect is this more impressive than in the field of his pedagogical labors. He is giving inspiration, impetus, and direction to the best element of American piano talent, and what this will mean so far as the future development of the pianistic art is concerned in this country, must be evident from the achievements already accomplished by Godowsky when he taught abroad in Berlin and Vienna. He is founding a Godowsky school as surely as Leschetizky founded a school of his own, and Godowsky pupils and devotees now are located in nearly every city where there is opportunity for serious pianists.

VARIATIONS

By the Editor-in-Chief.

Helping the Buds to Blossom

Players on the flute and oboe do not always go mad, as popular superstition has it. A certain famous flutist reformed and became conductor of the Paris Opera. Now a well known oboe virtuoso, Georges Longy, comes forward with an elaborate and seemingly sane plan to help along music in America. Recently he outlined his scheme in the Boston Transcript.

Longy purposes to establish a Boston Musical Association; to fashion it somewhat after the Société Nationale de Musique de Paris; to give five concerts annually (three orchestral and two chamber music) with one American work on each program; to confine the productions to rarely heard and unfamiliar works; to employ periodically also a small chorus; to have three soloists at each concert; to assemble the orchestra from the ranks of gifted amateurs as well as professionals; to give the orchestral players a chance at solo work if they show ability enough; to invite chamber music organizations to appear at the concerts; to rehearse programs more frequently and intensively than the professional orchestras; to enable critics to hear new works, and new soloists, and to give advice and counsel. The prospectus adds: "The critics will undoubtedly be inspired by the aims of the association, which are to discover talent and to develop the art of music on lines of the ordinary routine."

Mr. Longy is recognized as a serious artist and he evidently has a serious purpose in mind. His first mistake, however, is in founding a local association instead of trying to organize a national body. Boston surely is a city that has a proper understanding of good music and hears most of it, ancient and modern, performed in the best possible manner. If Boston, after the ministrations these many years of its superfine orchestra, has not yet acquired the proper musical perspective, then the tonal outlook for other American cities (especially those without orchestras) is almost hopeless.

It is to be doubted, too, whether the general public would be much impressed by concerts that include an amateur element, no matter how capable. Of course if the association is to consist of precious music lovers who devote themselves to the works they like, regardless of their popular appeal, no one has any quarrel with Mr. Longy and his contemplated association. Proper private musical application always is beneficial to those concerned in it.

The Propaganda in the Woodpile

Our regular conductors are so eager to secure good new works and to rediscover unfamiliar old ones of worth, that we cannot conceive why Mr. Longy should imagine himself to be in a position to find material not available to his colleagues of the baton. One does not expect or wish the regular symphony concerts to be entirely unconventional. The standard works must be heard, both as a pleasure and as an education. At every concert there are hearers to whom even the most familiar orchestral score is new. Our New York orchestras gave us an astonishingly large number of unfamiliar works last winter, from the French, Italian, English, and Russian schools. For obvious reasons, no German or Austrian novelties made their appearance here.

From the details of Mr. Longy's prospectus one is able to glean that he intends to open the portals especially to French compositions. That is another objection to his plan, as we see it. Enough has been done and is being done in America in the way of propaganda for French music. What America needs is propaganda for American music. We say this without feeling guilty of ignorance or of chauvinism.

We do not assert that America possesses much great music of its own, or that Americans should not listen to foreign music that is good. But we do object emphatically to all these European "propagandas" which in establishing something foreign here naturally usurp the place which the native article might occupy and thereby make it harder for that article to find a market opportunity or even to maintain its existence.

Contrary to general belief, musical genius does not flourish when it is unheard. It is the prospect of public performance that stimulates the great composer to write. Refuse him any hearing whatso-

ever and he would feel no need for expression through tone.

French music and Russian music and Italian music all have had, and are having, ample chance in America. They need no special agencies to push and boom them. The American musical public should sit down hard on all this pernicious "propaganda" and put an end to it for good and all, whether it be fostered by foreign governments or exploited by private persons or societies for individual gain.

We have a large working acquaintance with musical performers, active and potential, and we know no Heifetz, Elman, Zimbalist, Ysaye, Rosen, Brown, Spalding, or Kreisler, playing in an orchestra who should be garnering plaudits and pelf as a soloist.

The National Society of Music in Paris is a respectable and useful body and has its uses for French music. Conditions in America are vastly different and we do not have to copy the French way, or any other foreign way, for developing interest in our music.

As regards the critics, who will "undoubtedly be inspired by the aims of the association," we can only say that when they read the passage in question they will wince.

What Should Be Done

The one thing we must do in America, and do quickly, is to develop our symphonic school of composition. Our song writers and piano composers are doing fairly well, thank you, especially the song writers. Some of their output is comparable in every way to the current European creations. But we do limp along painfully behind the foreign folks in the matter of giving out symphonic matter that counts. European scores seem to move hearers to emotion; American material moves them to criticism.

The one great thing to do, then, is to reform this condition. The nature of the reform is to write better stuff. The way to get the composers to do so is to give them wider opportunities to hear their works played. The big orchestras of America and their directing boards and conductors are not doing their full duty by this country and its symphonic composers. The average orchestra plays a few works by Hadley, Carpenter, Chadwick, MacDowell, and rests content in the reflection that it has accomplished something vital for American musical art. In the meantime, from Bar Harbor to San Diego are chaps (and women) who have covered reams of paper with orchestral writing and have every right in the world to get a chance to hear how their creations sound.

Every orchestra should set aside one morning each week, or every two weeks, for the private trial of new American orchestral works. No doubt some of them would be bad and others altogether unplayable, but merit also is bound to appear. Young composers could learn in that manner what their orchestral combinations sound like. It might be argued that the orchestra hall is not a school room. If it is not, it should be. Orchestras are looked upon as educational institutions, and as such they enjoy many special privileges including exemption from onerous war taxation.

There is no higher mission for an American orchestra than to devote an occasional hour or two to playing new scores by American composers.

Local composers of repute should be invited to attend such hearings and to point out helpful things to the younger men—McCoy, Stewart, and Schneider, in San Francisco; Edwards and Schoenefeldt in Los Angeles; Weidig, De Lamarier, Borowski, and Carpenter in Chicago; Strube in Baltimore; Loeffler, Chadwick, and Foote, in Boston; Grimm, Tirindelli, Stillman-Kelley in Cincinnati; Kroeger in St. Louis, and half a dozen each in New York and Philadelphia.

If Messrs. Schwab, Kahn, Morgan, Carnegie, and other moneyed gentlemen wish to do something big for American music, and something that is sure to bring almost immediate practical results, let them establish a fund with which to hire the various symphony orchestras for such special "rehearsals," in case those organizations are neither altruistic nor patriotic enough to grant them.

Cows and Effect

The favorite summer musical news item of the American dailies is the story that cows give more

lacteal fluid when the milking is done during the playing of a phonograph. This cheerful information has come to our desk thirty-seven times in the late spring press clippings, and the chances are that we will meet it 2,448 times more before September 1.

Variationettes

Theodore Spiering compares certain jobless American conductors to ministers of music without portfolios. It is a fact, however, in Spiering's own case, that after he had demonstrated his baton ability here decisively by leading the New York Philharmonic in several dozen concerts (after Mahler had fallen ill) he could not connect in his own country with any symphony orchestra of note and had to go abroad to find encouragement and proper employment as a leader. In Germany such men as Reger, Hausegger, Kaun, and Reznicek, were enthusiastic admirers of Spiering's conducting and wrote him unequivocal letters to that effect. What is the matter with America and why is it afraid of its own conductors?

In Davenport, Iowa, Galli-Curci gave a recital on May 28 and on May 29 the Davenport Daily Times announced a local bank merger involving \$18,000,000. Charles Wagner intends to take McCormack to that city next season and, says Charles, "that will give time for another merger."

My Dear Mr. Liebling:

Could you recommend to me a singing teacher who would guarantee the freedom of the high C's? The last time I sang for one of my intimate friends, she said she thought I was C-sick, and I haven't sung since.

Sometimes I think I am a mezzanine soprano, and then at other times it sounds as if I were a choleratura soprano. It is most distressing, my state of mind, I mean. Please let me know in your next issue.

I am not pretty, but they say I have a soulful expression. Should I go in for the movies instead?

Yours very truly,

(Signed) EDNA DARLING.

While it looks as though Germany is compelled to buy American pianos for a while, one may doubt whether it will show any demand at all for American compositions, except our one steps and fox trots.

Community singing and prohibition came to this nation at almost the same time, but the former should in no way be blamed for the latter.

Fortune Gallo says that he does not recognize New York and Chicago as the mandatories of grand opera in this country.

George Cohan went to see "The Jest" the other evening and when asked next day how he had liked that gruesome play (by the librettist of "The Love of Three Kings") he answered: "I went right over to a restaurant and ordered a cup of coffee and a pistol."

The star of Bethlehem this week is Bach.

"Now is the winter of our discord made melodious summer by the house of Feist," paraphrases the famous baritone who likes the latest pair of melody ballads featured in that publisher's picturesque and pithy advertisement in this paper.

P. J. writes: "Mayhap you saw the very clever drawings of Frueh in last Sunday's World. He called the series 'Referendum,' and made comic suggestions as to how that political expedient would work out when applied to baseball games, restaurants, theaters, etc. It struck me that the referendum ought to be used by the musical public also. These are democratic days, and audiences should have the right of self-determination. Why not let the hearers vote on the question of whether the singer is in good voice, the instrumentalist has sufficient technic or tone, the conductor is arresting in his interpretation, the opera performance is good or bad as a whole? Then would come the final ballot as to whether the show was worth the money, or the auditors ought to have their cash returned at the box office."

It reminds us of the tale Daniel Frohman used to tell about his early theatrical days. A small boy came to the box office of a Frohman attraction, and explaining that he had no money, offered an orange in payment for a place in the gallery. Moved by pity at the sight of such love for the drama, Daniel took the orange and allowed the lad to proceed to-

ward heaven. After the second act the boy stormed down the stairs, rushed toward the manager and shouted: "Gimme my orange; the show ain't worth it."

■ ■ ■

Summer benefits the musician chiefly through giving him a chance to get away from music.

■ ■ ■

Up to the present the great universities of the world have done nothing for music except to bestow silly titles on a few famous composers.

■ ■ ■

Where are all those old-fashioned conductors and pianists who used to claim that they were sons, respectively and illegitimately, of Wagner and Liszt?

■ ■ ■

Nationalism in music is not nearly as desirable as it sounds.

■ ■ ■

When an artist changes management frequently, that is not necessarily a reflection on the impresarios in question.

■ ■ ■

The real gladness at the spring music festivals goes to those participants who receive the fattest fees.

■ ■ ■

The only time that Elman failed to draw was when he played chess not long ago with Lasker, the champion.

■ ■ ■

And while we are on unmusical matters let us not forget to quote what an American soldier wrote to Bert Leston Taylor from somewhere in Luxembourg: "We have paid our debt to Lafayette. Now who the hell do we owe?"

■ ■ ■

Mana-Zucca's definition of Bolshevism: "Nobody wishes to be an audience; everyone wishes to be a performer."

■ ■ ■

And now, if Congress only would put a ban on 275 music.

LEONARD LIEBLING.

MEDICINAL MUSIC

A writer in the New York Medical Journal of May 10 is evidently not at all pleased with the proposed course of musicotherapy at Columbia University. "An attempt is to be made to indicate 'the specific musical instruments for specific ailments in the psychoses and neuroses of shell shocked men—the effects of key, rhythm, dynamics, timbre, color, pitch, and vibratory musical massage for curative results.'"

The medical editor does not believe in that kind of treatment at all. He does not think that a violin tone is good for one disease and a flute tone better for another disorder. Says he:

Is it not high time, especially in so serious a department of life as the restoration from mental disorders, to give serious consideration to man as a whole rather than to continue separating his interests and disorders into narrow separate groups, thinking that they can be thus adequately dealt with? The musicians who most sway mankind are those who could not tolerate such separateness and disunion in their art.

We are entirely of the opinion of the medical expert, for we have every reason to credit the testimony of many old writers that music had great power to sway the minds of men through the emotions long before any of our modern instruments were invented. It was the music in general which made the effect and not certain "specific musical instruments for specific ailments." Saul, according to the ancient tale, was cured by David's harp. Does any one for a moment believe that the tone of the primitive harp effected the cure? It was the music that David expressed by means of his harp which soothed the king's malady. We are certain that no mad king could be quieted today by the twanging tone of an ancient harp. The specific musical instrument of one age would not answer as a cure for a specific disorder in another age of the world's musical progress. Likewise, the violin tone of our era may sound irritating and absurd in a few centuries. But the best music of any age will probably always have a powerful effect on the emotions of those to whom that music is pleasing. We know perfectly well that if the fabled Orpheus came to modern New York and began to pluck the short and scanty strings of the lyre with which he charmed the keepers of hell in prehistoric times, he would either be locked up as a vagrant or have a brick thrown at his nuisance of a lyre. His spe-

cific musical instrument would not rank high as a specific cure for anything.

Music of some sort will no doubt do good if it is suited to the musical culture of the hearer. We opine that a Brahms sonata would not cure the nervous troubles of some of Uncle Sam's fighters. The "Kaiser March," for instance, would be an injudicious work to play to any marine who knew what the music was. And many German wounded would not be cheered by the tunes of Sousa's "Stars and Stripes." This, however, is beside the mark, for the offence is in the name rather than in the music of such a composition.

PHILADELPHIA'S PATRIOTIC PHILADICITY

Fire eating patriots may be downcast to learn that Philadelphia, the erstwhile cradle of American liberty—or at least, one of the cradles—has permitted a statue of Schubert, the Austrian emper-



Photo by Clarence Lucas

STATUE OF FRANZ SCHUBERT.

to remain in Fairmount Park during the fervor and stress of war. Were there no ancient eggs, dowager bananas, emeritus apples, to throw at the face of Schubert in revenge for his alien music? The statue of Haydn likewise stands in Philadelphia. He was the composer who wrote the hymn about the Hapsburgs, which proved to be the real surprise symphony of the Hapsburg house. Then there are monuments to Goethe and Schiller. Philadelphia in fact has not performed its whole duty at all in allowing the Hun horrors to desecrate Centennial Hall gardens. That is what brotherly love has done for Philadelphia.

NATIVE OPERA

We have heard so much about native opera that we are heartily sick of the sound. By all means have opera in a language we can understand, if it is any consolation to understand the twaddle and the piffle and the asininity of most of the popular operas. But who is going to write the librettos of our American operas? Please tell us that. We make bold to say that if our composers could get hold of really fine librettos they would soon learn to write effectively for the stage. Needless to say an excellent book will not save an opera that is not full of good stage music. We have seen dozens of opera books of various sorts in our time. As a rule, these books have been written round some incident in our brief and unromantic history, or about some local Indian hero. The librettist has taken it for granted that if the subject is American it must therefore appeal to the American public. Over in England our musical brethren have been talking about native opera more than we have. The English librettists also seemed to think that the foundations of British opera lay in British subjects. They got down their histories and story books and looked up librettos. "Will this do for a subject?" said one. "No, I think so and so will be better," said number two. "Oh, no, let us try that," said number three. That is how the national opera in England came to be. The subject did not come to the librettist and fill him with dramatic fire. He went to the old skeletons and galvanized them into a kind of spasmodic activity. Cowen's "Herold" was a British opera with ghastly scenes in it, and was an utter failure. Hamish MacCunn tried a Scottish opera on the Scottish subject "Jeanie Deans" with dire

results. The most illustrious of all was Arthur Sullivan, a musician of vast experience who knew the stage well, and who had a personal style that was immensely popular not only in England, but throughout the world. Yet his "Ivanhoe" was a disastrous venture for all concerned. The fact is we do not care at all whether the subject is native or foreign. The one thing that makes a play successful is its human interest. Before setting to work on his subject let the librettist ask himself, "Would this subject as an opera subject appeal to German, Italian, French, and English hearers who have no sympathy for the subject simply because it is American?" If it has no human interest it will be a failure. The shipwrecked anarchist who asked his rescuer, "Has this island a government? If it has I'm against it," is a brother to the librettist who says, "Is this subject American? Then it will make a grand libretto."

Verdi did not pay any attention to the nationality of the dramas he set to music. He wrote good Italian music for each one of them, however. Is it not a fact that the "Meistersinger" is the only purely German subject of all Wagner's opera books? "Tristan and Isolde" is a drama of the Irish Sea, Cornwall, and Ireland.

Shakespeare went all over the world for his stories, but he filled them all with Englishmen. But what is the use of talk! Some day the right man will get a book to suit him and the first great and world famous American opera will be produced.

It will be American if it has an American style, no matter what the subject is.

No amount of picturesque accessories will save a book that lacks the genuine human touch. An opening chorus of be-feathered savages or of jovial cowboys on a ranch will serve to give local color, or "atmosphere." But the real drama begins when the old cry of humanity is heard on the stage and the audience loses all national boundaries. It is this one touch of nature which Shakespeare says makes the whole world kin. It is this that makes a drama appeal alike to the American and the European. A composer very often deludes himself into believing he is writing truly dramatic, and powerfully emotional music when he is merely picturesquely expressing his pleasure in the charm which the situation of the play on the banks of the Ganges or the Hoang-Ho has for him. If he has the right dramatic touch he will feel the human heart beating on the shores of the Hudson and the Mississippi. For human beings are the same the world over, whether the flag is blue, yellow, scarlet, or striped. A strong drama, as we said before, may make an unsuitable libretto.

No American genius has yet been able to make interesting the noble red man of the forest or the prudent, prim, proper and provokingly prosaic Puritan.

TUNELESS RUSKIN

Over in England now the war weary Britons are celebrating one of their famous men—John Ruskin—who was born a century ago, 1819. Ruskin's fame rests on his histories and criticisms on painting and architecture and not at all on anything he did for music. Yet Ruskin tried repeatedly to be a musician. He studied harmony and counterpoint, says Yorke Bannard in the Monthly Musical Record, and learned how to transpose mechanically on paper. But that was all. He had not the slightest talent for melody. In other words he was not a born musician. That force and charm, humor and brilliancy which he could command at will when he wrote English prose could not be coaxed or conjured when he attempted to express himself in the subtle poetry of music. The torrent of words he poured out with the greatest ease when he described what "The Meistersinger" was to him would have made him a prince among melodists if he had expressed himself with the brain of a Schubert instead of the intellect of a Ruskin. Of course, no one agrees with Ruskin in his estimate of Wagner. But how delightful it is to read what Ruskin wrote:

Of all the bête, clumsy, blundering, boggling, baboon-headed stuff I ever saw on a human stage, that thing last night—as far as the story went, and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsiturniest, tuneless, scranell-pipest, tongs and boniest doggerel of sounds I ever endured the deadliest of that eternity of nothing was the deadliest as far as sound went. I never was so relieved, so far as I can remember in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobbler's bellowing; even the serenader's caricatured twangle was a rest after it. As for the great "leid," I never made out where it began or where it ended, except by the fellow's coming off the horse block.

Ruskin tried his hand at composition, according to Yorke Bannard to whom we are indebted for

much of our information about Ruskin the musician. The influence of his high literary tastes is to be seen in the lyrics Ruskin selected. One of his songs was "On Old Aegina's Rocks." Others were, "Blow, Blow, Thou Winter Wind," "How Should I My True Love Know?," "Come Unto These Yellow Sands," "From Wigton to the Foot of Ayr." They are utterly devoid of musical charm and have interest only as the productions of a famous writer.

John Ruskin appears to have been a man of strange contradictions. He condemned the railway as an artist and made incessant use of railways as a traveler. A gentleman with plenty of money, a scholar, a university lecturer, gentle, kind, honest, he nevertheless wrote an essay on the benefits of war. He never ceased railing at concerts and musical artists, though he attended all the good concerts available. He is said to have stayed at a certain hotel near the Crystal Palace, London, so he could readily have access to Mann's symphony concerts. When he was out of town or abroad he usually engaged a pianist to play to him and his guests, and when he was an old man he gave music lessons to several children, using Hullah's manual as a basis.

In fact, whatever Ruskin's defects as a musical composer and musician were he can hardly be blamed. He tried hard enough, but could not make up for what nature had denied him.

His musical preferences were for old English, Scotch and French songs. Everything German, except the very early Dürer and Holbein paintings, he detested, not on account of the great war which was then a long way off in the future, but simply because his temperamental fiber was out of sympathy with German production. Corelli was one of his favorites and he made an extensive collection of Corelli's works. Haydn and Mozart pleased him because they seemed Italian in style. Mendelssohn's music annoyed him greatly, though it is, of course, entirely unlike the Wagnerian cacophony he reviled.

We once had in our possession a volume consisting of criticisms and reflections on music which an enthusiastic young woman had compiled from various books by Ruskin. The collection seemed so worthless that we threw it away to save shelf space. Probably if we had the book now we might find many an apt quotation to prove that Ruskin was musically out of harmony with the world of normal human beings. Perhaps that is why his marriage was immediately annulled by the parliament of England.

A NEGLECTED OPERA

Of all the dead things in art an antiquated opera is the most lost beyond recall. We are not forgetful of a few old flavored works of Gluck and Mozart which are presented now and then by way of contrast to the new and living works of an operatic season. An old opera, like an old bonnet and grandmother's crinoline, is not at all attractive to the public of the present. The play is usually out of fashion to begin with. No one cares two straws about the Frenchified Greek dramas Gluck set to music, and this modern age is not superstitious enough to be thrilled by statues coming to life to utter warnings, and live devils in red cloaks singing baritone or bass and acting more or less like low comedians. Angels and fairies are never accepted for what they pretend to be at this stage of the world's progress.

Even the perfectly natural plays of a few generations back seem out of touch with this generation. It is well known likewise that there are many changes of fashion in humor. All these things must be taken into consideration when we try to understand old operas. We find the music not at all like ours and usually uninteresting. If we could be transported to the place and period when and where the old opera was produced we should discover that the mode of life, system of government, political sense, fashion of clothing, style of jokes, were all strange to us. A successful opera is really only an indication of the dramatic and musical culture of the public that made the opera a success. Only from this latter point of view can we understand the enormous success of the "Beggar's Opera," which was produced in London in the year 1728. It had an unprecedented run of sixty-two nights which surpassed the record of any theatrical success of Dryden or Congreve. It got into literature and is referred to by scores of different writers. The king, queen and the royal princesses went to see the twenty-first performance and shortly afterward the prime minister, Sir Robert Walpole, laid aside his cares of office to

hear the fifty songs and spoken dialogue of which this so-called opera is composed.

It is a play of at least questionable morality and its literary merits are very slight. Swift, the famous satirical author of "Gulliver's Travels" is said to have suggested the idea of the play to the poet Gay. The music for the most part was composed by J. C. Pepusch. He gets a line in Lamb's "Free Thought" on Several Eminent Composers, which was written about a century after the production of the "Beggar's Opera." Said Lamb:

The devil, with his foot so cloven,
For aught I care, may take Beethoven;
And, if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a splinter
To choose 'twixt him last named, and Winter.
Of Doctor Pepusch old Queen Dido
Knew just as much, God knows, as I do.

Of Doctor Pepusch the modern musical world knows no more than Lamb and Dido knew. In fact, it knows less; for at least the name of the composer of the "Beggar's Opera" was known to Lamb.

The musical play, as we should now call the "Beggar's Opera," was produced by a Mr. Rich, who cleared £4,000 (\$20,000) from the first thirty-six performances. Four thousand pounds would purchase very much more two hundred years ago that they will today, so there was much reason for the wits of the period to say that the "Beggar's Opera" made Gay rich and Rich gay. They also had good cause to remark that the Italian opera was so neglected by the public that it was really the beggar's opera.

Doctor Pepusch might never have had his name linked with the "Beggar's Opera" if he had succeeded in reaching Bermuda to open a school with Doctor Berkeley. The ship on which he sailed in 1724 was wrecked and he managed to get back to England to become famous four years later. He died in 1752 and is buried in the chapel of the Charter House, where he had been organist since 1737.

The poet, John Gay, died in 1732, twenty years before the death of Pepusch, and a few weeks before the birth of Haydn. He lies in Westminster Abbey and has for epitaph a mocking couplet written by himself and left in the charge of his friend, Pope:

Life is a jest, and all things show it;
I thought it once, but now I know it.

We suggest an epitaph for the poet, the composer and their joint production:

The "Beggar's Opera" has had its day;
Likewise has Doctor Pepusch, ditto Gay.

CAMPANINI TALKS ON FRENCH MUSIC

Cleofonte Campanini, in Paris, recently talked about French music to a correspondent of the New York Evening Post. Said he, among other things:

My sympathies are with modern music. My life has proved it, and I cannot help noticing that, so far as public music is concerned, Paris posters have not changed during all these years of war. You have always the same pieces. It may have been on account of the war, but there has been no progress. The young composers still follow the lines taken by Debussy, but neither by him nor by them has anything vital been added since his "Pelleas and Melisande." Paris is even bringing back her old favorite Rossini. Donizetti has always held the Paris stage, to such an extent that his heirs in Italy at this late day have brought suit before the French courts for royalties due on the performances of his music during all the years since his death. Does all this show we are coming in for another melodic age? I have always found two characteristic excellencies in the French training of singers. One I may call elegance in their manner of presenting themselves on the stage, and this the public always appreciates. The other is a perfection of diction. I can understand the words when French trained artists sing them. I know some object to the use of falsetto, but a tenor does not need to bellow his love.

PLENTY OF SUMMER CONCERTS

New York is—and probably always will be—a city of extremes. Hitherto the metropolis has had practically no music in the summer. This year our population will enjoy Mayor Hylan's People's Series, the Stadium concerts, the Columbia University sessions, and the Central Park course. These orchestras and bands furnish an embarrassment of riches, and as the leaders of the various organizations all are conductors of repute, the programs will offer appropriate variety, from the best class of popular music to the standard works of the recognized repertory. Soloists, too, there are to be in plenty, and some exceedingly brilliant ones already loom up in prospect, especially at the Stadium, where Rosa Ponselle, Anna Fittiu, and Winifred Byrd will make early appearances.

I SEE THAT—

Leopold Godowsky is to hold master classes in San Francisco, Seattle and Kansas City.

An opportunity for the study of ecclesiastic music is offered at the Summer School of Church Music.

Marion Green is scoring a tremendous success in "Monsieur Beaucaire."

Joseph N. Weber has been elected president of the American Federation of Musicians for the twentieth time.

An immense crowd greeted Conductor Goldman at the first of the Columbia concerts.

Harold Morris is proud of being American trained.

The Dubinskys will summer at Belmar, N. J.

The Memphis Beethoven Club closed its season with Fittiu and De Segurrola as soloists.

Rosa Raisa's name stands in letters of gold in Mexico's operatic history.

An Arens pupil, Margery Hausman (stage name Margery West) has been engaged as one of the principals in "Angel Face," to be presented by Klaw & Erlanger.

A movement has been started to place musical creators beyond the need of material worries.

Charles M. Schwab was elected president of the Music Service League of America.

Antonio Scotti is engaged for two performances at Ravinia Park.

Fritz Kreisler and Victor Herbert are to make records for the Ampico.

Musicians are wanted for a new navy band.

Four impresarios are making plans for operatic novelties next season.

Marguerite Naniara learned the role of Musetta in two days.

Paul Althouse engaged a special train in order to keep a concert date.

The Society of Ancient Instruments is in demand.

Arthur Klein and Hyman Rovinsky received artists' diplomas from the Institute of Musical Art.

Bowling Green's Fifth Annual May Festival was the best ever.

Announcement has been made of the Chicago Opera box-holders for the 1919-20 season.

Thomas J. Kelly is busy lecturing and teaching.

Box office receipts amounted to about \$19,150 at the Caruso-Morgana-Breeskin recital in Kansas City.

Pietro A. Yon is married.

A. J. Janpolski's Russian folksongs please a Newburgh audience.

Fifty thousand people hear Breeskin at six concerts in a fortnight.

Frances Nash has just closed her fourth season in the Middle West.

A Pianists' Club has been formed in Cincinnati.

Kathryn Lee sings opera in the Bowery for the Salvation Army.

J. Landseer Mackenzie writes on "The Hypnotic Power of Tone."

Carl Seyffarth, of San Francisco, is preparing for his debut in New York next season.

Hana Shimosumi is to enter upon an operatic career.

Marchisio died at the age of eighty-four.

Prominent Baltimoreans have formed a committee to support large musical affairs.

A thunderstorm drowns Puccini's new hymn celebrating Rome's 2572nd birthday.

The winners of diplomas and certificates at the Peabody Conservatory have been announced.

Maud Allen aims to be the American singer of American songs.

Irene Williams will sing Mana-Zucca's "If Flowers Could Speak" and "Star of Gold" tomorrow evening at Columbia University.

H. T. Koerner wrote the poem and music for "My Country."

Gustav Holmquist is to teach at the Bush Conservatory. John Powell is conceded one of the most gifted pianists of the generation.

A Wager Swayne artist wins success in Detroit.

Arthur Friedheim has simplified two Chopin etudes.

Charles S. Skilton has prepared a new musical version of "Electra."

Hilda Wright's pupils gave a demonstration musicale.

Louis Aschenfelder offers a special summer course.

Ernest Davis is living up to the appellation of "The tenor of re-engagements."

Percy Grainger appeared at two concerts at the Springfield Festival.

Minna Kaufmann is spending six weeks in Pittsburgh.

Julia Culp has obtained a divorce from Eric Mertens and now is Mrs. Ginsky.

The Oratorio Society of New York bars German sympathizers from playing at their festivals.

Maurice Dambois was enthusiastically received at the Indianapolis Peace Jubilee Festival.

Leo Ornstein appeared in Montreal eight times within two years.

H. B. Williams, manager, explains the reason for Raymond Havens' success.

Even sea lions understand Emma Roberts' singing.

Mario Salvini presented five pupils in a song recital at Wanamaker Auditorium.

New South Wales has established its first permanent State Orchestra.

Adelin Fermin is to teach in New York.

Paul Eisler is to be the assistant conductor of the New Symphony Orchestra.

Dr. Albert Augustus Stanley was a visitor in New York.

Marcella Craft was the favorite at the Cleveland performances of the San Carlo Opera Company.

Viola Cole left Montreal for her summer home.

Josef Lhevinne, the Russian pianist, will arrive in America within a few weeks.

Maud Powell appeared before the Press Club of Denver, Colo., on June 3.

G. N.

KATHRYN LEE SINGS OPERA IN THE BOWERY

Young Soprano Helps Salvation Army Raise Funds—
King and Queen of Hoboes Also Aboard
"Prairie Schooner" That Navigates
Bowery

When Kathryn Lee promised the Salvation Army drive committee she would do anything she could to help the cause, she did not expect to make the sensational trip above quoted. After singing at several rallies held for the cause, Colonel Margetts, of headquarters, asked her if she was "game" to go out on the cart with the King of the Hoboes, singing at the different stops to get the attention of the crowds.

The big army truck set forth from Fifth avenue headquarters in great style, with a navy bugler to announce the "show" on the front seat; the King of the Hoboes, Jeff Davis, and the Queen of the same realm, Kitty Jackson; numerous Salvation Army lassies to collect the donations; a melodeon, several well decorated doughboys, and Miss Lee with her accompanist.

The "schooner," as they all called her, set sail directly for the Bowery, and once arrived there stopped first at Cooper Union, where there were speeches and songs; but the real business of the day commenced when the "schooner" arrived in the very heart of the Bowery, and King Jeff announced to the assemblage that he had "brought a real little opera singer right down here on the Bowery, to sing to you guys the same things she sings to the folks on Fifth avenue, to show you what we think of the Bowery, and how we know the Bowery will 'come across' for the 'Sally'" (Sally is the Bowery name for the Salvation Army). Miss Lee arose to the occasion bravely, and her beautiful voice poured out in the always touching "Swanee River." Windows on both sides of the historic street were flung open and eager listeners testified to the timeworn saying that "music hath charms." From street corner to corner the truck wended its way, Miss Lee singing all the old favorites, until the party reached the old Bayard market, where the crowd became dense and clamored to their old friend, Jeff, to go around the corner and ask Miss Lee to sing a real, long Italian opera selection. The "schooner" tacked around the corner and there in Bayard street, before a most appreciative and picturesque audience, Miss Lee sang arias from "Cavalleria Rusticana" and "Il Trovatore."

In her own words, "the occasion was something I shall never forget, the hordes of people of all sorts following us all the way down that noisy street for a bit of music, and then the faces in the windows, mothers holding their babies, even a little Chinese woman peeping curiously out. I had no operatic music with me, but it did not matter, I sang all the arias without accompaniment, as the melodeon could only be heard by me, and hardly that. It was a wonderful experience, my only regret being that there was no way of getting a picture of that throng as they followed us along."

The last call of the "schooner" was in front of City Hall, where the crowd was large, but the real thrill had been in the Bowery.

Nineteen Nationalities Applaud Maud Powell

The recital given by Maud Powell on May 16, at the Washington Irving High School, was of special interest. After a year and a half away from New York, Miss Powell returned to her home on Gramercy Park in May, and gave her only New York recital in the interest of the Gramercy Neighborhood Music Committee.

The "war map" in the office of her manager shows where Miss Powell has been in her long absence from the



MAUD POWELL.

New York public. It would be easier to say where she has not been, for the little flags that are thickly clustered upon the map cover nearly every State in the Union and mark twenty-six of the army camps east of the Mississippi, not to speak of those "out West." She has played at hospitals and training stations of the United States Government the country over. In hospital wards and before great khaki clad audiences in the "huts," Miss Powell has given untold delight and pleasure, encouragement and good cheer to our boys in uniform.

Back in New York once more, she has taken a warm

interest and given most generous help in the work of the Neighborhood Committee, whose object is to bring more music into the lives of the people in the Gramercy Park district. Many of these are foreign born—"Americans in the making"—for Gramercy Park is on the very edge of a huge population of people of foreign birth or parentage, among whom are representatives of at least nineteen nationalities. A large proportion of these are Italians, Spanish, Russians, Armenians, and other true lovers of music.

Through the night school for foreigners in East Twentieth street, and through the various music schools and settlements of the East Side, the news of this concert was spread in advance. Consequently the balcony of the Washington Irving High School was packed with foreign born music loving men and women, boys and girls, keenly responsive to the inspiration of Miss Powell's playing. There were many violin teachers there, some bringing groups of pupils, deeply appreciative of this opportunity of hearing Miss Powell in the intimacy of a small hall.

Never did an artist give more generously of herself than in the program she played, not only in the many encores she added throughout the evening, but in the informal words of description or explanation with which she prefaced some of the numbers, enhancing the charm of the music, although, indeed, nothing was needed to enhance the beauty of her interpretations.

Miss Powell has put into the hands of the Neighborhood Committee a violin, to be given as a prize to the most deserving boy in the orchestra at Public School 40. The organization of this orchestra has been also a part of the committee's work this year, with the ultimate end and aim of achieving recognition for instrumental music in the public school system in a more satisfactory way than has ever yet been accomplished in New York. Many cities in the West and in New England are far ahead of New York in their schedule of music in the schools, and the definite plans and hopes of the Gramercy Neighborhood Committee have met with the approval of Miss Powell and many other musicians.

May Porter Directs "The Wild Rose"

With May Porter directing the music, a splendid rendition of the operetta, "The Wild Rose," was given at the Scottish Rite Hall by the Business Women's League Choral Club of Philadelphia on Tuesday evening, May 6. After the performance the Philadelphia Bulletin was very lavish in its praise of the finished work done by those performing. Miss Porter has been spending a few exceedingly busy weeks closing her concert season, etc., preparatory to her contemplated trip overseas under the auspices of the Y. M. C. A.

Nylic Choral Society to Give Two Concerts

The Nylic Choral Society of New York, Bruno Huhn conductor, will resume its rehearsals in October and be heard in two public concerts in Aeolian Hall on January 29 and April 22. The society numbers ninety voices, men and women clerks and officers of the New York Life Insurance Company.

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GREAT CROWD HEARS OPENING OF MAYOR HYLAN'S PEOPLE'S CONCERTS

Tribute Paid to Francis Hopkinson, First American Composer—Alice Moncreiff Sings a Hopkinson Composition—Presentation to Harold Vincent Milligan, Editor of His Songs

A tremendous crowd assembled about the municipal handstand on the Mall, Central Park, Wednesday evening, May 28, to listen to the first of the long summer series of Mayor Hylan's People's Concerts. The organization appearing was the New York Symphony Orchestra, conducted on this occasion by Willem Willeke, the solo cellist of the orchestra. It was Mr. Willeke's first appearance in New York as an orchestral conductor and he proved himself thoroughly capable, bringing out to the full all the possibilities of the semi-popular program played.

A special feature of the evening was the tribute paid to the memory of Francis Hopkinson, the first American composer. One of his songs, "My Days Have Been So Wondrous Free," was splendidly sung by Alice Moncreiff, contralto. Miss Moncreiff has a voice of most sympathetic character, sings excellently and gave a capital rendition of the naive work. It is difficult to sing outdoors, but Miss Moncreiff's voice carried splendidly and every word of the song could be heard by a great majority of the audience. Robert L. Moran, President of the Board of Aldermen, and chairman of the evening, then introduced Harold Vincent Milligan, who exhumed and edited the Hopkinson songs, which are published by Arthur P. Schmidt. Mr. Milligan was presented with a silk American flag in recognition of his service to American music. Chairman Moran also introduced Professor Quinn, of the University of Pennsylvania, who spoke briefly of Hopkinson and his work. Mrs. Simon Baruch, Regent of the Knickerbocker Chapter of the D. A. R. and president of the Washington Headquarters Association, was then presented with a copy of the de luxe edition of the Hopkinson songs. It is Mrs. Baruch's intention to present fifty copies of this edition to various important patriotic and historical societies throughout the country.

The program began with Beethoven's "Egmont" overture and included Weber's "Invitation to the Dance," Liszt's "Les Preludes," Thomas' "Mignon" overture, the valse lente from Delibes' "Sylvia" and Schubert's "Marche Militaire," concluding with a stirring rendition of the Tchaikowsky "1812" overture. The hearty appreciation of the audience as expressed in frequent and prolonged applause and the high artistic standard of the concert promise well for a most successful summer for the Mayor Hylan concerts.

Schirmer Publishes New Bonnet Books

G. Schirmer, the New York publishing house, announces the publication of "Historical Organ Recitals," by Joseph Bonnet. There are to be five volumes of these selected works recently played in all parts of the United States by the brilliant and scholarly French organist, Joseph Bonnet, on his various transcontinental tours. During the past few months the first three volumes, dealing respectively with: (1) Forerunners of Bach; (2) J. S. Bach; (3) Handel, Mozart and masters of the eighteenth and early nineteenth centuries, have been given to the public. The fourth volume, dealing with the Romantic Period: Schumann, Mendelssohn, Liszt, has just been issued by G. Schirmer and will doubtless be even more welcome than were the volumes on Bach and Handel whose works have so often been edited for the modern organ. Joseph Bonnet has of course scrupulously respected the text and indications of fingering and expression given by the composers. At times, when he has deemed it advisable to indicate another fingering, he has put the composer's marks in brackets and added a footnote. The same system has been followed throughout, so that the performer need never be in doubt about the composer's original and the editor's annotations. The great and abiding value of this edition is in the skill and art with which Joseph Bonnet has added his experience and judgment as a world renowned concert organist to the musical idea of the composers. He has tested all the effects of registration and conveniences of fingering he has indicated and has thereby saved less experienced organists the trouble of discovering the best registration and fingering. Organists using this edition may be certain that all the indications are the result of long experience, ripe judgment and high art. Such editions of the great and lesser masters are always in demand. Composers are the first to recognize the value of good editing by great executive artists. Mendelssohn, who was not a violinist, submitted his violin concerto to David. Tchaikowsky, who was a poor pianist, was much indebted to Nicholas Rubinstein and Hans von Bulow in shaping his B flat minor concerto. Liszt and Schumann, who certainly were not organists, could in no sense resent, and probably would highly commend the annotations of Joseph Bonnet in this new volume. And even the sonata of Mendelssohn, though the work of an excellent organist, needed the additional expression and registration marks of an organist who is familiar with an instrument which has been greatly developed since Mendelssohn's day.

Frieda Hempel an Orator

Frieda Hempel had a lively three weeks during the Victory Loan drive—buying bonds in every city to the amount of the gross receipts of her concert and singing patriotic songs to inspire others also to buy. But when authorities began urging her to make a speech, the prima donna had a real case of stage fright. However, she said she would try, and the chairman of the local committee in the South outlined a three minute speech and was delighted with the way the singer, with a little oratorical help, got it over the footlights at the dress rehearsal. But that night, when the great moment came in the concert, the singer impressively got as far as "Ladies and Gentlemen," and promptly forgot every word of the remainder of the speech. There was a moment's pause . . . then straight to the edge of the stage walked Frieda Hempel, all smiles and appeal-

ing quaintness: "I'm going to buy \$5,000 worth of Victory Bonds now—won't five other people please buy them too?" And they did!

WHERE THEY ARE TO BE

Alcock, Merle—Bethlehem, Pa. (Bach Festival), June 7.
Baker, Elsie—Camden, N. J., June 5, 6.
Bloch, Alexander—Saratoga Springs, June 6.
Faas, Mildred—Bethlehem, Pa. (Bach Festival), June 6, 7.
Heyward, Lillian—Berea, Ohio, June 10; Columbus, Ohio, June 15, 16; Albion, Mich., June 23.
Kingston, Morgan—Schenectady, N. Y., June 6.
Morgana, Nina—Schenectady, N. Y., June 6.
Roberts, Emma—Bethlehem, Pa., June 6.
Sundelius, Marie—Toronto, Canada, June 25; Cleveland, Ohio, June 27; Milwaukee, Wis., June 30; St. Louis, Mo., July 2.

Ernest Davis Returns to New York

Ernest Davis has returned to New York after a most successful concert tour of the South and Middle West and will remain in this city during the summer, preparing

his repertory for the fall, for which another tour is being booked.

C. M. Schwab President of New Musical Organization

The Music Service League of America was organized last week in New York, at a meeting held at the residence of Mrs. Robert Franks, 135 East Sixty-fifth street. The league's aim is to educate the public through music, and also to collect phonographs, records, and other musical instruments for distribution in military and civil hospitals, and also in prisons, asylums and other institutions.

Charles M. Schwab was elected president of the league. The vice-presidents are Mrs. Andrew Carnegie, Mrs. Charles H. Ditson, Mrs. Robert A. Franks and Mrs. Ethelbert Nevin. Among the members of the board of directors are Mrs. Henry Morgenthau, Harry Harkness Flagler, Vivian Burnett, Mrs. Henry Phipps and Mrs. George B. French.

Mr. Schwab, in accepting the presidency, said:

Such musical enterprises, rightly established and conducted, invariably succeed and everybody—players and public—is benefited by the music and by the spirit it engenders. That is why it is the duty of patriotic men and women to encourage movements which tend to develop the beautiful and the good. A successful civilization is one in which the love of music and the arts has been cultivated. Such a people need not fear Bolshevism.

The league headquarters are at 103 Park avenue.

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"GRAVEURE A MODEL FOR SINGERS."—New York Sun.

"GRAVEURE THE PEERLESS. Not since he sang here two seasons ago have we heard such absolutely perfect singing as he gave us last evening."—Ohio State Journal.

"GRAVEURE THE GREATEST BARITONE EVER HEARD HERE."—Calgary Times.

"GRAVEURE A VOCAL WIZARD."—Manitoba Free Press.

"GRAVEURE POSSESSES THE MOST BEAUTIFUL MALE VOICE (NONE EXCEPTED) DETROIT HAS HEARD IN YEARS."—Detroit Journal.

Voice:

"Heaven only gives the world about a dozen really supremely beautiful voices in a generation and Graveure has had one of them bestowed upon him."—Toronto Mail.

"Graveure is a wonder! His voice is glorious in quality and power and THE THINGS HE CAN DO WITH IT ARE ALMOST BEYOND BELIEF."—Toledo Blade.

"Graveure cast the spell of his voice with a wizardry that stirred the most stolid. From its lower register, as sombre as a basso, to a lyric height approaching tenor sweetness, no metaphor describes the flowing flexibility and 'chatoyant' lustre of his voice."—San Francisco Examiner.

Artistry:

"To watch Graveure's face was a revelation! Comedy and tragedy combine in the man as in his voice."—Norfolk Landmark.

"Through Graveure's radiant play of expression, each number reflected a new vista, every phrase a new mood."—Los Angeles American.

"Graveure's utterance comprehends the heart of a child, the whisperings of high winds; the torrential emotion of 'Pagliacci,' the mischief of an elf, the tender voice of remembrance."—Wilkes-Barre Record.

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LIEUT. GOVERNOR AND LADY HENDRIE PATRONIZE TORONTO MUSICALE

Large Audience at Fifth Fortnightly Musicales—Hambourg Trio Offers Special Request Program—K. of C. Choral Gives First Concert—Dr. Broome Presents Treharne—Canadian Soldier in Recital

Toronto, Canada, May 20, 1919.—A musicale was given on Tuesday evening, May 6, by Margery Martin, pianist (pupil of Peter C. Kennedy, one of the directors of the Canadian Academy of Music), and Mrs. John MacDonald, soprano, pupil of Otto Morando, benefiting the child's welfare fund of the Sir Henry Pellatt Chapter. The attendance was large, the concert being under the patronage of His Honor the Lieutenant Governor of Ontario and Lady Hendrie, as well as many other prominent Toronto people.

The two performers were enthusiastically received. Miss Martin displayed very praiseworthy musical gifts. Her technique, although by no means impeccable, is flexible and free, and her tone is good and commendably varied. The ever beautiful "Moonlight" sonata was her chief number and received a creditable performance. Chopin's scherzo, op. 31, Raff's "La Fileuse," "Consolation," Jan Brants Buys, and Cyril Scott's "Danse Nègre" were played brilliantly, with refined taste. Mrs. MacDonald sang with much success an aria, "La Wally," Catalani; "June," Mrs. H. H. A. Beach; "A Spirit Flower," Campbell-Tipton, and Van der Stucken's "O, Come With Me in the Summer Night," and other pieces in a style both gracious and pleasing. Signor Morando played the accompaniments with care and discretion.

LARGE AUDIENCE ATTENDS FIFTH FORTNIGHTLY MUSICALS.

The fifth of the Fortnightly Musicales, arranged by the popular young impresario, Bernard Preston, drew a large audience Friday evening, May 9. The artists who appeared were Lillian G. Wilson, soprano, and Viggo Kihl, pianist. Miss Wilson has a well trained voice of smooth character, and she uses it with musical judgment. She sang the mad scene from Thomas' "Hamlet," in which she displayed her flexible voice effectively, an encore

The soloists, all Toronto people, were Arthur Leitheuser, baritone, who gave Sargeant's "Blow, Blow, Thou Winter Wind"; J. A. Mitchell, bass, of the San Carlo Opera Company, and Nellie Corbett Malone, soprano. Mr. Mitchell gave spirited renditions of Gounod's "Romance du Sommeil," Dudley Buck's aria from "Voyage of Columbus," and "Ave Maria," written for him by Rev. J. O. Lagace. He received well merited applause. The singing of Mrs. Corbett-Malone afforded much pleasure. She has a florid voice of beautiful quality, and her technical control of it is at all times admirable. Her flute-like tones were beautifully displayed in Dell'Acqua's "Villanelle," and she was heartily cheered and encored. Mrs. Malone is the product of the excellent teaching of E. W. Schuch, of Toronto, who has trained many splendid singers now before the Canadian public. The accompanists for the chorus were Mrs. Lee and Miss E. McGann, and for the soloists Mr. Morel, the conductor, who is also a brilliant pianist.

DR. BROOME PRESENTS BYCESON TREHARNE IN RECITAL AT THE CONSERVATORY OF MUSIC.

A delightful program of songs by Bryceson Treharne, of New York, was given on the same evening, the composer being present and playing the accompaniments. This recital was given in the Conservatory of Music, the singers being pupils of Dr. Broome, who was responsible for bringing Mr. Treharne here. The songs were beautifully presented and the music characterized by fine workmanship, with fascinating melodies and attractive harmonies in unusual combinations.

CANADIAN SOLDIER, LISSANT BEARDMORE, GIVES RECITAL.

Much interest was aroused in the song recital of Lissant Beardmore, who returned to Toronto from abroad, where he has been for several years spending part of the time in Berlin, where he was leading tenor in one of the opera houses, and later was a soldier with the Canadian army in France. Mr. Beardmore studied with Lilli Lehmann and naturally has a voice of good character and range. While some of his tones were smooth and pure, others seemed wavering and somewhat rough, yet his singing on the whole proved him to be a temperamental artist of many virtues. In such songs as John Ireland's "Sea Fever," Easthope Martin's "Come to the Fair," and "Come Into the Garden, Maud," he revealed interpretative powers of high order. Gerald Moore played his accompaniments effectively, and also the accompaniments to Boris Hambourg's

THIRTY COUNTIES REPRESENTED AT HAYS (KAN.) EIGHT DAY FESTIVAL

Brilliant Series of Concerts Closes in a Blaze of Glory—Bad Weather Keeps Many Away—"The Messiah" Repeated—Matzenauer, Seidel, Zendt, Schutz, Miller and Holmquist the Stars

Hays, Kan., May 21, 1919.—Toscha Seidel, the young Russian violinist, came direct from New York City for the closing day of the Music Festival Week of the Fort Hays, Kan., Normal School. Much was expected of Seidel, as the press has spoken highly of his work, but he even surpassed these expectations. With a mighty spirit and lack of affectation not usually achieved by youth, Seidel filled Sheridan Coliseum with the spell of his music. He was greeted with an outburst of applause, but, after his second encore at the end of the program, he was applauded with wild enthusiasm. It was truly a wonderful concert.

SIX HUNDRED SING "THE MESSIAH."

The festival week was closed with Handel's "The Messiah," sung by a chorus of over 600 voices, assisted by an orchestra of fifty pieces and an oratorio quartet composed of Marie Sidenius Zendt, soprano; Christine Schutz, contralto; Reed Miller, tenor, all of New York City, and Gustav Holmquist, bass, of Chicago. This was the second time "The Messiah" had been sung by the chorus, and it was a notable production.

ARTIST NIGHT.

The last of the weekday programs was "Artist Night." The members of the oratorio quartet presented the program and drew a large attendance. The program follows: Aria from "Salvator Rosa" (Gomes), Mr. Miller; aria from "Louise" (Charpentier), Mme. Zendt; aria from "La Mort de Jeanne d'Arc" (Bemberg), Miss Schutz; prologue from "Pagliacci" (Leoncavallo), Mr. Holmquist; quartet from "Rigoletto" (Verdi), Mme. Zendt, Miss Schutz, Mr. Miller, Mr. Holmquist; concert etude in D flat (Liszt), "Terraces in the Moonlight" (Debussy), rhapsody in G minor Brahms, Mr. Wille; "The Persian Garden," a cycle for four solo voices (Liza Lehmann).

The music festival of the Fort Hays, Kan., Normal School has already been assured for next year. Tues-

Keep All Your Love For Me

(Toujours Ton Amour Pour Moi)

Words by S. E. Kees
Music by OTTO NUYEN

Adapted for voice and piano

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being demanded. Her teacher, Otto Morando, played her accompaniments and gave good support.

Viggo Kihl performed several brilliant compositions with his usual care and success. The A flat polonaise (Chopin) and Blumenfeld's piano transcription of a valse de concert Glazounoff, were given commendable performances.

HAMBURG TRIO GIVES SPECIAL REQUEST PROGRAM.

The noted Hambourg Trio gave its special request concert May 14 the feature of the program being Beethoven's trio in B flat, which was given earlier in the season and was repeated by the request of subscribers through a vote recently taken. The work received a performance marked with genuine zeal and refinement by Jan and Boris Hambourg and Signor Guerrero. The tone balance and unity of expression was admirable. Jan Hambourg played four solos including Wieniawski's valse caprice, Kreisler's transcription of Chaminade's Spanish serenade, and a Debussy number, arranged by Arthur Hartmann. He is unquestionably an able player. His tone has warmth and appeal, and he plays with exhilarating impetuosity. The program closed with a sonata in G minor for piano and cello, by Rachmaninoff. It was performed by Signor Guerrero and Boris Hambourg. A large and enthusiastic audience was present.

K. OF C. CHORAL GIVES FIRST CONCERT.

On Thursday evening, May 15, in Massey Hall, the Knights of Columbus Choral Society made its first appearance and won a most favorable verdict from the large audience present. This society was organized last December, and now has a membership of over 260 fresh voices. If the chorus as a whole was somewhat lacking in coherence and balance, the singing was clear and brilliant and worthy of praise. The conductor, D. A. Morel, is a young man of enthusiastic talent, and has done admirable work with his singers, and as the program said: "We may look for a future success of no mean proportions."

The program opened with Gounod's "Soldier's Chorus" from "Faust," followed by "The Minstrel Boy," "Killarney," and "When My Ships Come Sailing Home," Dorel-Salter.

cello solos, which were brilliantly performed in alternation with Mr. Beardmore's songs. W. O. F.

MAY PETERSON SINGS AS DOORS OF NEW VIRGINIA BANK SWING OPEN

Previous Successes of Distinguished Soprano Cause Bank's Officials to Engage Her for New Institution's Opening

St. Petersburg, Va., May 20, 1919.—May Peterson will never forget the great ovation awarded her by the Petersburg (Va.) music lovers, both at the auditorium concert and at the formal opening of the Virginia National Bank of that city, it being a most unique idea to engage a singer of this type for the latter occasion. The unusual success that the singer achieved in a previous concert caused G. C. Wright, president of the bank, to use all his efforts in order to persuade Miss Peterson to sing at the opening of his bank. The doors were thrown open to the public, and people from all parts of the city flocked to listen again to this charming singer.

A new epoch indeed, the blending of finance and romance, art and commerce. From a balcony decorated with palms and Italian ferns, May Peterson sang song after song, keeping her listeners in a constant state of ecstasy and cheers filled the spacious hall after each number. Her program consisted of many numbers, among them "The Last Rose of Summer," "Annie Laurie" and "From the Land of the Sky Blue Water," which had to be repeated.

Miss Peterson is a singer of her time and of the world about her, who possesses great and indisputable gifts. She understands the tastes of her listeners and is capable of artistic response to them.

Stuart Ross, as accompanist, added greatly to Miss Peterson's success. B. C.

Gilbert's "Lead Gently, Lord," Is Popular

This new song, by reason of its devotional text and simplicity of melody, has made a wide appeal to church singers and bids fair to take its place in the repertory of standard and proved songs.

day night the faculty of the normal school gave a dinner to the patrons of the festival week, at which much enthusiasm for next year's guarantee was shown. President W. A. Lewis, of the normal school, said that the meeting was the finest exhibition of community spirit he had ever witnessed. President Lewis and the executive committee of the festival. Henry Edward Malloy, musical director; P. Caspar Harvey, publicity manager, and Floyd B. Lee, financial secretary, have already begun to plan the 1920 festival.

CONTINUAL RAIN A DRAWBACK.

People from thirty Kansas counties attended the festival, and there were persons from every western Kansas town in Hays for the entire eight days of the festival. On the two big days of the festival, Sunday, May 4, with Margaret Matzenauer and the festival chorus singing "The Messiah," and Sunday, May 11, with Toscha Seidel and "The Messiah," 2,000 more people were kept away each day because of the bad weather. Twenty-four hours before Mme. Matzenauer arrived a cloudburst poured four and a half inches of rain in two hours. Preceding Toscha Seidel's concert a steady rain fell for ten hours, and, as Kansas people depend on automobiles to travel, the condition of the roads kept people from traveling any distance.

FUTURE SUCCESS ASSURED.

Despite this handicap the festival was in every way a distinct success, and it will be the purpose of the normal school to bring to western Kansas next year the very best talent obtainable. The festival is a permanent institution with a list of patrons and guarantors to assure it. P. C. H.

Huge Audience Greets Gunster

At the spring festival concert given by the New Britain, Conn., Choral Society, on the evening of May 14, a sold out house enthusiastically greeted Frederick Gunster, the American tenor. The rendition of Carl Busch's "The Four Winds," given with full orchestra, chorus, tenor and soprano solos was the principal feature of the program. The difficult tenor part was sung by Mr. Gunster with skill and exquisite tone quality. In the second half of the program he gave a group of American songs which disclosed his unusual range of voice and dramatic power.

ALL CANTON TURNS OUT TO HEAR CARUSO

Great Tenor Sings for 4,000 People—Assisted by Morgana and Breeskin—Menges Announced

Canton, Ohio, May 17, 1919.—This city was alternately pleased, thrilled, charmed, stirred, excited, enthused, and frantic when it heard Enrico Caruso at the Auditorium last night. Description of how Caruso held the great audience of over 4,000 in his hand, forcing them to run the gamut of emotions at his will, is useless. For Caruso was himself and as himself, in voice unapproachable, he was conqueror of all.

Appearing with Caruso were Nina Morgana, the American soprano, and Elias Breeskin, the Russian violinist, an artist in every sense of the word. Canton will welcome Breeskin again and accord him the reception he earns.

Nina Morgana's dark beauty carried her "over" before she sang a note. She stepped out, a murmur of appreciation swept the house, and when, as the first strains of a cavatina, "Come per me sereno," from "Somnambula," filled the amphitheater, silence ruled supreme. Miss Morgana sings as though she loves her singing; she sings as though her heart must give vent to its feelings through song.

A short encore followed Caruso's opening aria from "Aida." He laughed, then swung into a rollicking Italian comedy air of the lightest possible conception. As he closed, the storm of applause shook the very house. But no more encores were forthcoming.

The program was interspersed with light and heavy numbers, well balanced and carefully selected.

"Vesti La Giubba," from "Pagliacci," was Caruso's last scheduled selection before he sang "America" with Miss Morgana as his accompanist. Great enthusiasm followed and fairly shook the very rafters of the giant theater. Shouts, intermingling with cheers and "bravos" loudly called, covered the thunderous applause of the 4,000 auditors.

Isolde Menges, the young violinistic genius, comes to the Auditorium on May 27, under the auspices of the Musical Arts Society. This will be the first of a series

far more picturesque and effective than the Geraldine Farrar film. It reached this country too late, for the American film had already taken the cream of the business. The joke, by the way, appeared to be on the firm which made the European film of "Carmen." It paid, so Mme. Sylva said, a goodly sum for the exclusive film rights of "Carmen," which, however, were not protected in America sufficiently to prevent a film being made here.

Sieveling to Have Summer Studio

Martinus Sieveling, pianist and teacher, deviser of the Sieveling method for piano, has taken a house for the summer at Grand View, Nyack, N. Y., across the Hudson from Tarrytown, and will teach there from June 1 until October 1. In the few years that Mr. Sieveling has been here he has firmly established his position in the pedagogical world and counts among his pupils several of the well known younger pianists. He likes this country so much that he is determined to become an American citizen and remain here for good.

Weekly Master Class in Philadelphia for Jonás

The Philadelphia School of Musical Art has engaged Alberto Jonás, the renowned Spanish pianist and pedagogue, to conduct (once a week, on Wednesdays) a master class in Philadelphia. The Jonás studio in New York is the meeting place for many well known and largely advertised pianists whose art needs further development, as well as for a little army of advanced piano students. Outside of the Philadelphia Wednesdays, Jonás will teach, as heretofore, in New York only.

Mannacio Pupils in Recital

Domenico Mannacio presented a large number of pupils in recital at Aeolian Hall on Sunday afternoon, May 25, on which occasion students from the piano, violin and vocal departments participated. The program contained solos for piano, violin and voice, as well as ensemble numbers.

New York City College to Hear Rosenblatt

With Prof. Samuel Baldwin at the organ, Josef Rosenblatt was heard in the great hall of the City College on May 29. This unusual event marked the desire of the

SEIDEL FULFILLS MONTREAL'S FONDEST EXPECTATIONS

Dr. Perrin's Organization May Become Symphony Orchestra

Montreal, Can., May 21, 1919.—Louis H. Bourdon presented Toscha Seidel at His Majesty's Theater, in his last Sunday concert for the benefit of L'Assistance Maternelle. Seidel lived up to the advance notices which had emphasized the fire, dash and power of his genius. His great gifts were brought out in numbers from Tartini, Wieniawski, Beethoven, Chopin-Kreisler, Tschaikowsky-Auer and Sarasate.

PERRIN ORGANIZATION MAY BECOME SYMPHONY ORCHESTRA

Dr. H. Perrin conducted his orchestra for the last time this season at the Royal Victoria College. In this organization Montreal has the foundation of a symphony orchestra and it would be to advantage to build upon it. The Beethoven symphony, which opened the program, had not long been in progress before it was plain that the orchestra was more sure of itself than ever, the tone fuller and rounder, the whole feeling being one of more stability and power. Genuine pleasure was derived from Dr. Perrin's reading of this symphony.

DEL PINTO IN RECITAL

The Italian tenor, Alessandro Del Pinto, gave a concert in the Ritz, Sunday evening, May 11. V. C. A.

Oscar Seagle Will Surely Teach

Reports have been spread about, emanating from a source still unlocated, to the effect that Oscar Seagle, the baritone, was in ill health and would not be able to teach this summer. This is absolutely false, as well as another report to the effect that Mr. Seagle's bad health had affected his voice and he would not be able to sing in concert next season. Both reports have no foundation. Mr. Seagle's summer class, which is to be larger than ever this season, will open June 15 at Schroom Lake, N. Y., where Mr. Seagle already has been for several weeks past attending to the building of a new house which he is to occupy on the huge estate of 550 acres which he purchased

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STERLING PUPILS GIVE RECITAL

The pupils of Prof. J. C. Ringwald, assisted by E. R. Sterling, gave a recital, May 7, in the Alford-Fryar Piano Studio, 315 Market street N. The program was very well received by the hundred or so present. Professor Ringwald now has about 150 pupils. J. J. P.

Levitzi Engaged by Four Orchestras

Mischa Levitzi again will be heard with all the leading orchestras the coming season. Among the engagements which his manager, Daniel Mayer, has booked for him within the past fortnight are those with the New York Symphony and the symphony orchestras in Minneapolis, Detroit and Cleveland. He will play five times with the Damrosch organization, twice in New York, and also on a tour which will include Philadelphia, Baltimore and Washington. With the Cleveland Orchestra he will have three dates in January, two in Cleveland and one in Oberlin. Both Minneapolis and St. Paul will hear him with the Oberholfer forces and in Detroit he will play twice under the baton of Ossip Gabrilowitsch.

Arthur Rubinstein in Mexico

Arthur Rubinstein, the pianist, left for Mexico last week, where he will give about twenty concerts in Mexico City and the other large cities before sailing for Spain, in which country he has a tour of forty or fifty concerts booked. He will return to America for his appearances here about the middle of November, but before doing so expects to play once or twice both in London and in Paris. If political conditions permit he will include a visit to his relatives in Warsaw as a part of his summer itinerary.

Marguerite Sylva for the Movies

Marguerite Sylva, so it is said, is going into the movies here and will begin making the first picture for the Marguerite Sylva Film Company in July. As a matter of fact, Mme. Sylva was in the movies abroad, having been the star of a splendid version of "Carmen" made in Spain, a version which, it is reported, proved

Zionist organization of the college to present an unusual and interesting program for the day when it was that organization's turn to be host to the entire student body. They chose Mr. Rosenblatt to sing for them and invited many intercollegiate associations to be present.

The musical part of the program consisted of two groups for organ played by Professor Baldwin besides Mr. Rosenblatt's group of songs. He included "Eili, Eili" by special request and which, during his recent transcontinental tour, he sang many times. It has been voted as strikingly stirring when given by Rosenblatt.

Casellotti Pupils Perform

Mary F. Haines, an artist-pupil of Guido H. Casellotti, rendered the following selections on Friday, May 16, in the Reformed Church auditorium, Flushing, L. I., for the Orpheus Club: Berceuse, Gounod; "What's in the Air Today?" Eden; "Un bel di," from "Madame Butterfly." Two encores were requested, to which she responded. Maria Casellotti sang for the second time in two weeks with the Sorosis Club at the Hotel Waldorf-Astoria, on Monday, May 19. She sang "Separazioni," Sgambati; "Charmant Oiseau" (from "The Pearl of Brazil"), David, and "Robin, Robin, Sing Me a Song," by Spross.

Aborn Opera School Ready for Summer Session

Dr. Nagel, dean of the Aborn Opera School, says: "We are having a healthy registration and inquiry regarding opera study during the summer months." Already students are registered from the following seven states: Ohio, Massachusetts, Connecticut, Illinois, Missouri, Maryland and Washington. The entire teaching staff, including director Aborn himself, will be on hand for the summer session; there will be no substitutes or assistant teachers.

Alda's Season Closes in Montreal

Frances Alda sang for a benefit in Montreal, May 26, under the patronage of His Excellency, the Governor General of Canada. This closes Mme. Alda's phenomenal concert season of sixty-one engagements from coast to coast, a record of great successes.

there last year. Mr. Seagle this year is to have the assistance of Beatrice La Palme, formerly of the Opéra-Comique, Paris, and the Royal Opera, Covent Garden, London, and of Salvatore Isorel, also of the Opéra-Comique, who will coach French and Italian operatic repertory. Mr. Seagle was never in better health or voice. He made fifty-five concert appearances during the season just ended and is already booked for forty next year.

Murphy Sings Machugh's Song

The fine, patriotic song by Machugh—"Our God, Our Country and Our Flag"—has been added by Lambert Murphy to his regular repertory. He gave it a beautiful rendition at the concert of the Brockton (Mass.) Lodge of Elks, May 18.

Mr. Murphy is the fourth noted tenor using this song, and the publishers, White-Smith Music Publishing Company, are delighted that the song is becoming a favorite absolutely on its intrinsic patriotic merit.

Roberts Engaged for Philadelphia Orchestra

Emma Roberts has been engaged as soloist for the Easter concerts of the Philadelphia Orchestra in Philadelphia next April. This will make the tenth important orchestra with which the contralto has sung, the others including the New York Symphony (six times), the New York Philharmonic, the Russian Symphony (five times), Chicago, Cincinnati, St. Louis, Detroit and New Haven Symphonies and the Metropolitan Opera Orchestra.

"Freedom for All Forever" Often Sung

Walter Green sang B. C. Hilliam's "Freedom for All Forever" at "Victory Way," New York, on May 9, and Marguerite V. Hall is another singer who had to repeat it at a concert given last month.

Annie R. Watts, of Baltimore, Md., writes M. Witmark that her dramatic circle featured that particular song and Caro Roma's "Ring Out, Sweet Bells of Peace" at its recent Easter concert.

PAST SEASON OF MacDOWELL CLUB MOST INTERESTING OF ALL

Committee on Music Submits Its Annual Report

The Committee on Music of the MacDowell Club of New York, Walter L. Bogert chairman, recently submitted its annual reports of the concert activities of the club, covering all the events of the season just ended. Somewhat condensed, the report reads as follows:

Election Day, November 5, 1918: Recital by Arthur Hackett, tenor, and Leslie Hodgson, piano. The program was of a miscellaneous nature, each artist devoting one group to American compositions. The singer opened with a charming echo of the past, a set of "Songs of Revolutionary Times," by Samuel Endicott. Later the pianist offered a group by living composers, Cadman, Glass, Griffes, Kramer and Loomis.

November 24, 1918: Koscak Yamada, conductor of the Philharmonic Society of Tokyo, Japan, spoke of the music of his country and played and sang some of his own compositions. The Japanese mimes, Michio Ito and M. Komuri, assisted by interpreting into bodily motion some of the music.

December 22, 1918: David Bispham and Charles Cooper, MacDowell Club members, provided an evening of unusual interest. Excepting one group for piano, the selections were entirely by native composers. Mr. Cooper chose five pieces for piano by MacDowell, while Mr. Bispham, with the composers in each case at the piano, gave four songs by Morris Class, and the recently written vocal fantasia "The Congo," a study of the negro race, by Vachel Lindsay, with music by Arthur Herges.

January 12, 1919: A pianist of distinction who has won fame on both sides of the Atlantic, Augusta Cottlow, and a club member, Miss Cottlow was one of the first to feature on her programs the larger works of MacDowell. By request her selections included the "Norve" sonata, which she had given so impressively at her Aeolian Hall recital earlier in the season.

January 27, 1919: Through the courtesy of the St. Erik Society for the Advancement of Swedish Music, there was offered an interesting survey of the music of Sweden. Able interpretation was given by Greta Torpade, soprano; Linnea Roberts, violin; Samuel Ljungkvist, tenor (formerly of Stockholm Royal Opera), and a club member, Axel R. Wachmeister, piano. As an aid to our comprehension, the St. Erik provided neatly printed leaflets containing notes on the music.

February 4, 1919: Interest in the music of Scandinavia was in part sustained by Cornelius Rhyner, professor of music at Columbia University, a Dane by birth, and his daughter, Dagmar De Corval Rhyner, who, assisted by Edith Chapman Gould, soprano, and a club member, Maurice Kaufman, violin, gave a group of songs by Miss Rhyner and a violin concerto by Mr. Rhyner. Among other things the program was opened and closed by interesting, brilliant, little known pieces for two pianos by Rachmaninoff and Ed. Schuett, played with most sympathetic ensemble by father and daughter.

February 16, 1919: The return of the Société des Instruments Anciens was greeted by a crowded house. The music given was all from the eighteenth century. The refined tone, exquisite grace and finish of these French artists were again clearly in evidence.

February 23, 1919: As it has for some time been the policy of the music committee to extend a helping hand to our young composers, it seemed most opportune that an evening should be devoted to the works of two young men whose compositions are now being played by Harold Bauer, Josef Hofmann and other pianists, as well as by the New York Philharmonic Society. Harold Morris, originally from Texas, and Edward Royce, son of Prof. Josiah Royce, of Harvard University, both pianists, were the composers. They played several of their compositions and were assisted by the tenors, George Harris, Jr., and Lambert Murphy, formerly of the Metropolitan Opera Company, in presenting their songs.

March 16, 1919: A most unusual entertainment was offered when the Armenian violinist, Haig Gudenian; the Serbian tenor, Obrad Djurin, and the pianist and composer, Howard Brockway, gave a program almost entirely made up of the national music of Armenia and Serbia.

March 23, 1919: As the club last year was among the first to hear the Société des Instruments Anciens, this year it had one of the first appearances in New York of the talented French pianist, Elie Robert Schmitz. With the assistance of three members of the Olive Mead Quartet—Olive Mead, Gladys North and Lillian Littlehales—he gave a quartet by Fauré, as well as solo pieces by Chabrier, Ravel, Saint-Saëns, Auber and Debussy, four of which were played for the first time in America. As a result of the artistic success of this evening, Mr. Schmitz was engaged to give a series of five recitals at a prominent school for music in this city.

April 1, 1919: Recognizing her high ideals and the splendid work which she has done for the cause of good music in this country, and for chamber music in particular, by founding the Berkshire Quartet and the Elshuco Trio, the committee invited a club member, Mrs. F. S. Coolidge, an able pianist, to take charge of an entire program. The Brahms B major trio and solo by Beethoven and Tartini for cello and for violin were the selections presented. Mrs. Coolidge had the excellent aid of Vera Fonaroff, violin, and Lillian Littlehales, cello.

April 25, 1919: With his harp ensemble consisting of seven instruments, Carlos Salzedo demonstrated not only by his solos the poetic and ethereal quality of the instrument, but also that when used in numbers in perfect ensemble the tone takes on an added solidity and depth, while losing none of its refinement. He was ably assisted by Greta Torpade, whose voice and style proved delightfully suited to the support a body of harps can give. A crowded house made clear to Mr. Salzedo its warm appreciation of his program.

April 29, 1919: Thanks to our fellow member, Sigismund Stojowski, a club member, gave an evening devoted to his own compositions. Presiding at the piano both as soloist and as accompanist, he was assisted by Greta Torpade, soprano; Thaddeus Wronski, baritone; Sascha Jacobsen, violinist, and Arthur Loesser, pianist. The quality of the audience may be surmised from the fact that among its goodly numbers were seen Mme. Sembrich, Percy Grainger, Guionar Novaes, Ernest Hutchinson and other prominent musical figures.

May 4, 1919: Ethel Graham Lynde, a newcomer, gave an exceptionally interesting lecture-recital on Stravinsky's opera-ballet, "The Nightingale." She brought to her task a keen, well trained intelligence and sketched clearly, with a refreshing economy of words, the story and also the ideals for which the composer strove. She was most fortunate to have at the piano Winifred Young Cornish, a pupil of Eugene Hefley, who will be remembered from

her recital last fall in Aeolian Hall. Her playing of Stravinsky's difficult score deserves high praise.

May 17, 1919: Although the final event of the season may not, owing to the sudden indisposition of the singer who was to have taken part, be considered a musical evening, yet the lecture on "Roumania," offered through the Roumanian High Commission by Vicomte G. De La Jarrie, correspondant du Ministère de l'Instruction Publique, France, proved most enlightening. Given in beautiful French and in a most polished style, the lecture was illustrated by lantern slides showing Roumanian objects of interest and by selection from Roumanian folklore and poetry. These latter were effectively rendered by Agathe Barsescu, royal court actress of Roumania, and by Dagmar Perkins, a talented club member. The recently appointed consul general of Roumania, T. Tileston Wells, introduced the lecturer.

In conclusion, the committee expressed its deep appreciation and hearty thanks to all who took part in the programs. In every case they did so without remuneration, the sole cost for the entire list of attractions being for printing and cartage of instruments.

GODOWSKY MASTER CLASSES TO TOUR

San Francisco, Seattle and Kansas City Will Have Teaching Visits from the Great Pianist

A very important announcement comes from the Pacific Slope, where Leopold Godowsky, the master teacher, had been preparing to conduct his famous master classes at San Francisco, Los Angeles and Seattle. So numerous were the applications from other parts of the country for a master class session by Godowsky at some point more centrally located than the cities just named that Godowsky

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The New York Sun

Mr. Gegna showed himself to be well qualified to meet the demand made in the delivery of the selections he offered. He played with beautiful tone and technique and a graceful style. His work is guided by refinement and taste.

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and his managers decided to extend the scope of his pedagogical activities this summer, and in consequence the Los Angeles and San Francisco series were merged into one, and it was decided to hold an additional master class in Kansas City following the courses in San Francisco and Seattle. The dates now definitely determined upon are as follows: San Francisco, beginning June 30 and terminating August 1; Seattle, Wash., beginning August 4 and terminating September 4, and Kansas City, Mo., beginning September 8 and terminating October 11. On another page of this issue will be found an advertisement setting forth full details as to the sources to which application should be made for membership in the Godowsky master classes. They are filling rapidly, and this new departure in pedagogy already is assured of triumphal success.

Brown Remains with Chicago Opera

The announcement in the MUSICAL COURIER a few weeks ago that John Brown, Eastern representative of the Chicago Opera Association, would be associated with the office of Winton & Livingston has led to some misapprehension, although it was distinctly stated that Mr. Brown would retain his Chicago Opera interests. The fact of the matter is that Mr. Brown's connection with Winton & Livingston will be a purely nominal one and that his energies, as for the last two seasons, will be bent to the promotion of Chicago Opera interests in New York, a task at which he has been singularly successful. Mr. Brown, at the conclusion of the Chicago Opera's New York season this year, signed a new contract to remain as Eastern representative of the organization for a number of years to come.

COMPOSERS TO BE HELPED BY MILLION DOLLAR FUND

Movement Started for Placing Musical Creators Beyond Need of Material Worries

A movement which proposes the establishment of a fund for worthy American composers was inaugurated at a recent meeting in the Musicians' Club, 14 West Twelfth street, New York City. Resolutions were adopted providing for the establishment of a fund, ranging from \$200,000 to \$1,000,000, "to better the economic conditions of the composers" and a call was issued to all musicians and friends of serious composition to attend the special meeting which will be held on the evening of June 16 at the Musicians' Club. At this meeting definite plans will be adopted and permanent officers elected. Robert W. Wilkes presided as chairman; George Waterson was elected temporary treasurer; Alfred Human, temporary secretary.

Mr. Wilkes, who with James P. Dunn, composer, and O. E. Schminke, composer, has been writing various articles in the musical press urging the Composers' Fund, told of the vital necessity of such a situation. Under present conditions, he declared, American composers are simply "amateurs," prevented by economic necessity from securing the necessary technic which is essential. All the great composers of the past, he pointed out, were the beneficiaries of sums which enabled them to create uninterruptedly. Mr. Dunn spoke along similar lines, calling attention to the need of organized assistance for serious musicians. Mr. Schminke, another pioneer in the fund project, also offered suggestions.

Letters expressing sympathy with the movement were received from Henry F. Gilbert, whose ballet, "Dance in the Place Congo," was produced at the Metropolitan last year; Otto H. Kahn, president of the board of directors of the Metropolitan Opera Company; Stanley R. Avery, the Minneapolis composer; Dr. Orlando A. Mansfield, of Gainesville, Ga.; Clara D. Madison, president of the San Antonio Teachers' Association; Fanny C. Dillon, of Los Angeles; T. Scott Buhrman, editor of the American Organist; C. H. Battey, of Providence, R. I.

Practical suggestions were made in the general discussion by Mrs. Julian Edwards, widow of the distinguished composer; Mme. Renée Van Aken and George Waterson.

Every person, professional or layman, interested in furthering the cause of serious music in America, will be welcome at the next meeting of the American Composers' Fund Committee, June 16, at 8:15, in the Musicians' Club of New York City.

Laurie Merrill's Pupils in Recital

On Monday evening, May 19, some of the pupils of Laurie Merrill, soprano, were presented in an interesting studio recital. The young ladies—Marion De Vries, Ruth Watson, Bessie Rust Stone, sopranos, and Clarita Crosby, contralto—assisted at the piano by Lina Coën, showed good, sound training and reflected credit upon Miss Merrill in their individual interpretations.

Marion De Vries, who opened the program and closed it, is a young girl with a voice that is certain to win her additional honors. She sang the following songs: "Neath the Autumn Moon," "Values," "The Heart Call," Frederick W. Vanderpool; "Spring's a Lovable Lady," W. Keith Elliott; "O for the Wings of a White Sea Gull," Arthur A. Penn, and "An April Shower," Herbert Bunting. Mr. Penn accompanied his own number. Ruth Watson also sang two other Penn songs very effectively, "Smilin' Through" and "Sunrise and You," besides "Ma Little Sunflower" and "A Song for You," Frederick W. Vanderpool.

Clarita Crosby's contributions were: "O, Sleep, Why Dost Thou Leave Me?" Handel; "Si le bonheur a sourire," from "Faust," Gounod; "My Laddie," Thayer; "My Love Is Like a Red, Red Rose," Hastings, and "The Magic of Your Eyes," Penn.

Bessie Rust Stone sang three numbers—"The Radiance in Your Eyes," Novello; "Pensée," Natalie Townsend, and "Tout Ton Amour Pour Moi" ("Keep All Your Love for Me"), Motzart.

Miss Merrill herself is a singer who is rapidly coming to the fore, and she has a very large class of pupils, most of whom have exceptionally good voices.

Minna Kaufmann in Pittsburgh

Upon closing her New York studio on June 1, Minna Kaufmann, vocal pedagogue, motored to Pittsburgh with some of her pupils, where she will spend six weeks in teaching and recreation.

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VERNESS FRASER.

As these concerts were individually reviewed in the *MUSICAL COURIER*, it is not necessary to include the tastefully built programs herein. They were admirably presented by Myrtie Peterson, Mildred Schooler, Dorothy Eichenlaub, Verness Fraser and Anna Daze, all of whom are excellent examples of Mr. Knupfer's tuition. Fine



MYRTIE PETERSON.



DOROTHY EICHENLAUB



MILDRED SCHOOLER.



ANNA DAZE.

repose, sound musicianship and high interpretative qualities stood out in Miss Peterson's work. Miss Schooler possesses temperament and brilliant technic. Refinement, strong individuality, technical finish and beautiful touch characterize Miss Eichenlaub's playing. This young pianist has often been heard by this writer and the above qualifications seem more strongly emphasized at each new hearing. She is one of Mr. Knupfer's most illustrious pupils. Miss Fraser disclosed bigness of style and conception, feeling and temperament. Abundant technic, musical intelligence and éclat and exceptional phrasing are salient

points in Miss Daze's interpretations. Mr. Knupfer puts much emphasis on the development of a beautiful singing tone and the perfect working out of musical detail as well as on artistic interpretation, using largely in his teaching the principle of relaxation.

FINAL MUSIC TEST OF PUBLIC SCHOOLS ATTRACTS INTEREST

Pupils from Five Boroughs Compete Enthusiastically for Prizes

The auditorium of the Washington Irving High School was completely filled on Wednesday evening, May 28, when the final Music Memory Contest was held under the direction of George H. Gartlan, supervisor of music in the public schools of New York.

The first part of the program was devoted to an address by Charles E. McInerney and to the contest, consisting of some twenty numbers, which the selected pupils from the various schools of the five boroughs were required to name on paper. These pieces were selected from the repertory of the school's music and included Schubert's "Ave Maria," a selection from "Rigoletto," "Rule Britannia," and a cavatina by Raff, which were rendered either on the piano by Mr. Gartlan, on the violin by Mr. Grossman, a student of the Stuyvesant High School, or on the viola. The pupils entered into this work with unconcealed enthusiasm, and judging from the overheard exclamations after the contest, the young people had guessed the correct names of all the selections, with the exception of one or two numbers. This only goes to show that training the ear in a proper way means so much in the musical education of not only the young but the older student of music. Mr. Gartlan's idea is a mighty good one and he is accomplishing valuable results through it.

While the second part of the program was going on, the music teachers of the various schools, who were also present, adjourned to an ante-room and corrected the contest papers. The district prizes and a city prize were awarded at the close of the evening.

Amparito Farrar, soprano; Sascha Jacobsen, violinist; Reed Miller, tenor, and a young blind pianist, whose name was not on the program, were the soloists of the evening. Miss Farrar first sang the "Depuis le Jour," from "Louise," Charpentier. She was in good voice and delighted the large audience with her very artistic singing. Later on in the program she was heard in a group of songs which included "Do Not Go, My Love," Hagen; "Smilin' Through," Penn; "Christ in Flanders," Ward-Stephens, and a charming little fairy song by Liza Lehmann. She was obliged to respond with several encores during the evening.

Mr. Jacobsen gave much pleasure through his playing of the Kreisler "Tambourin Chinois," which revealed his splendid technic and agile bowing to particular advantage. He was also heard in the "Souvenir de Moscow," Wieniawski. He, too, gave several encores.

Mr. Miller, who substituted for Oscar Seagle, first sang an oratorio selection in which he displayed the rich and clear quality of his voice. He followed this with "The Pipes of Gordon's Men" and "Lad in Khaki," Aylward. He was very well received, and his selection at the eleventh hour in place of Mr. Seagle was a happy choice.

The young pianist whose name the writer did not secure played several numbers, one of which was variations on the theme of "The Lass With a Delicate Air." He played in an interesting manner and his efforts were thoroughly appreciated by the responsive audience. On the whole, the evening was one of pleasure and educational benefit.

Ornstein Plays at Manhattan Opera House

Leo Ornstein came on to New York from Montreal to play his last concert of a very long season at the Manhattan Opera House, on the evening of Saturday, May 31. His associates at this concert were, as on several other times this season, Max Rosen and Sophie Braslau.

Mr. Ornstein received a tremendous ovation from his audience, and was so pleased with the evident approval of his hearers that he added a long number of encores. He received a great ovation after a very magnificent rendering of the Chopin ballade in G minor.

Monday, May 26, Mr. Ornstein made his seventh appearance during the last two seasons at Montreal. The occasion was a joint recital with Frances Alda at the Francais Theater, and in consequence of the repeated success Mr. Ornstein was immediately engaged for his eighth appearance for December 7 next by Louis Feigin, the manager of the Alda-Ornstein recital. Mr. Ornstein promised for his next appearance a program of ultra modern music, including a novelty from his own pen, which will have its first performance in Montreal and will be dedicated to that city.

Eisler for New Symphony Orchestra

Paul Eisler, formerly one of the assistant conductors at the Metropolitan Opera, will be the assistant conductor of the New Symphony Orchestra which is being organized in New York with Artur Bodanzky as conductor. Mr. Bodanzky and Mr. Eisler have both gone to Seal Harbor, Me., along with a big box of scores. Mr. Eisler will soon return to New York, however, to assist in completing the selection of the men necessary to fill the few vacancies still left in the personnel of the orchestra. Rehearsals will begin September 10 and there will be thirty of them before the opening pair of concerts on October 9 and 10.

Bach Choir Ready

The Bethlehem Bach Choir is holding three rehearsals a week in final preparation for the fourteenth annual Bach Festival to be held at Lehigh University on June 6 and 7. In the judgment of Dr. J. Fred Wollé, conductor, the present chorus is the best balanced in the choir's history. Exceptional results are being obtained in the singing of the eight cantatas of the first day's program and the mass in B minor of the second day.

Helen Colley Back from France

Helen Colley has just come back from France. She is a pianist and accompanist, but can sing, too—being a former pupil of Oscar Seagle.

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New York—Nov. 30

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NORWEGIAN SINGING SOCIETY GIVES PRINCIPAL CONCERT OF CHICAGO WEEK

Bush Conservatory Summer Session Plans—Carl E. Craven, Popular Tenor and Teacher—Hans Hess Under New Management—Chicago Musical College Pupils Give "The Mikado"—Numerous Attractive Pupils' Recitals

Chicago, Ill., May 31, 1919.—Nelli Gardini, and the Norwegian Singing Society were heard in a Grieg program at the Woods Theater on Sunday afternoon, May 25. The Norwegian Singing Society gave all its numbers à capella and proved a balanced choir, well drilled and having in its roster several excellent solo singers, including the leader, Otto Clausen, whose lovely tenor voice was as effective in the Norwegian dance as his directing of the "Star Spangled Banner," and Harry Anderson, who sang well the baritone solos in "Thoughts" and "The Great White Host." The Norwegian Singing Society also boasts of a very good animal imitator, who convulsed the audience by his "meows" in the "Cradle Song," many thinking that a stage cat had intruded, but were soon put at ease by the discovery, after several repetitions, of the clever chorister who at the conclusion of the number, was given a personal ovation.

Nelli Gardini, according to notes in the program, "scored a triumph at a Grieg recital given last fall in New York City, where she was hailed as one of the foremost interpreters of Grieg music in this country." Having never before heard a program devoted solely to the great Norwegian composer, the writer does not really know whether the eulogies of the New York critics were correct, but truly, Miss Gardini proved herself a very intelligent and artistic singer, one who "knows the ropes." Her program consisted of "Outward Bound," "In a Boat," "A Mother's Sorrow," "Melancholy," "Snail, Snail," "Spring Rain," "A

Dream," "A Boat on the Buoyant Billows," "A Sunset," "The Dance of the Goats," "Thanks for Thy Advice," "As Told by the Birds," "The Tourist" and "Vain Glory." All save two songs in Norwegian were well understood by most of the hearers, who for the majority have long known Nelli Gardini, upon whom they bestowed many plaudits and from whom they received several encores. The singer was ably supported by Edgar Nelson, accompanist.

NATIONAL CONVENTION OF SYMPHONIANS.

The National Convention of Symphonians is being held this year at Northwestern University on Thursday and Friday of this week. Delegates are in attendance from the twelve chapters in all parts of the United States. A banquet at the North Shore Hotel Thursday evening, an auto ride, and an opening concert of the Chicago North Shore Festival were the entertainment features of the program. At the business sessions were discussed such matters as the present condition of the fraternity, invitation to new members, a broader financial policy, standards of achievements, and increased usefulness to the cause of music in America.

CHARLES R. BAKER ON WAY WEST.

One of the prominent visitors at this office during the week was Charles R. Baker, the energetic advance manager of the San Carlo Opera Company. Mr. Baker, who has just completed a coast-to-coast tour of forty weeks for that organization, was on his way home to California, where he will enjoy rest and recreation.

HANNA BUTLER PRESENTS PUPILS.

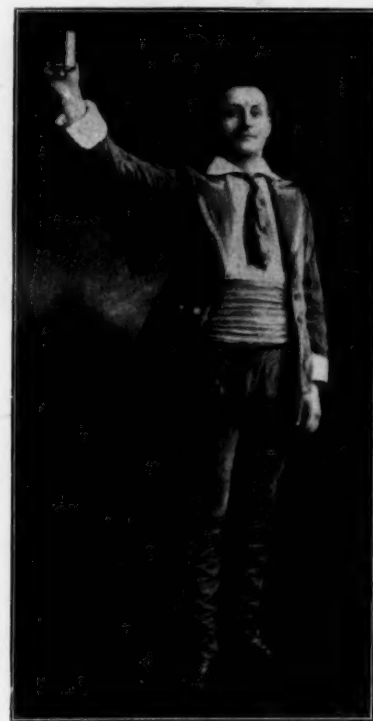
A number of Hanna Butler's pupils were presented in recital by this prominent vocal instructor at her studio last Saturday, May 24. Mrs. Butler enjoys an enviable reputation in this community and whenever her pupils appear they are listened to by large and enthusiastic gatherings. Those participating in last Saturday's program were a great credit to their able mentor, covering themselves as well as Mrs. Butler with glory. Miss Poad opened with Lieurance's "By the Waters of Minnetonka," following which Mabel Olsen rendered Campbell-Tipton's "Spirit Flower"; Miss Potter sang MacFadyen's "Cradle Song"; "One Fine Day," from "Madame Butterfly" was Mrs. Strickland's offering; Clarke's "Charm of Spring" was interpreted by Miss Griffin; Miss Smith disclosed her talents in Bishop's "The Wren"; "Farewell, Ye Hills," by Tschaiakowsky, was done by Miss Arnold; Miss Hillis

rendered Saint-Saëns' "Viene Amoi"; Miss Gross gave "Pirate Dreams"; Mrs. Butzow, Ronald's "Little Winding Road"; Mrs. Nyquist, "Charmante Oiseau" (David); Mrs. Babcock, "Song of France"; Mrs. Orlob, Woodman's "A Birthday"; Miss Messing, "I Hear a Thrush at Eve" (Cadman); Miss Brook, "In the Time of Roses" (Richard); Mrs. Burnham, Proch's variations; Mrs. Mitchell, Deis' "In Lilac Time"; and Mary Lee Stradler closed with La Mair's "Vous dansez Marquise."

As a soprano Mrs. Butler also has gained prominence. Wednesday evening, May 28, she furnished a program at the Arts Club.

CARL E. CRAVEN, BOTH TENOR AND TEACHER.

As both tenor and teacher, Carl E. Craven appears to be equally prominent. Since his entry into the musical arena several years ago, his classes have constantly increased in number and size, his general pupil clientele constantly enlarging. No season has made such demands on Mr. Craven's time as the present one, all of which



CARL E. CRAVEN,
Tenor and teacher.

would seem to justify the claim of pronounced efficiency in voice culture. He is tenor soloist and choir director in St. Paul's Universalist and Wooley Memorial Methodist churches, and was lately chosen director of the newly organized choral society of Crerar Presbyterian Church, and presided as vocalist and director of its festival of May 27, which proved a great success.

In the atmosphere of the concert and operatic stage Mr. Craven finds opportunity to display a beautiful mezzo-voice with charming art, coupled with histrionic ability, presenting a most pleasing personality. It is stated that he filled eighty-three engagements during the current season, independent of the many war engagements to which he devoted his time and talents. He will appear at the Universalist Church festival, June 13, where he is to sing in two cantatas and render the following solo numbers:

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"A Tale of Old Japan," by Coleridge-Taylor, and "The Building of the Ship," by Lahee. It might be properly mentioned here that he filled sixteen engagements in eighteen days during December, 1918.

Incidental to the above, Mr. Craven has appeared with marked success in the leading tenor roles of the following operas: "Faust," "Martha," "Cavalleria Rusticana," "Pagliacci" and "Carmen," and has "Tosca," "Madame Butterfly," "Romeo and Juliet" in his repertory. He is up in the Gilbert and Sullivan operas and has appeared in "The Mikado" and "Pirates of Penzance" in the leading tenor roles. The Craven studio is in the Fine Arts Building, fourth floor.

MORE POPULAR WITMARK SONGS.

The Chicago office of Witmark's has received word that the La Salle Operatic Quartet has been using Victor Herbert's "Italian Street Song" and "Mother Machree," by Ernest Ball, at several banquets during the last two weeks. They also featured those two songs in Chicago at Cohan's Opera House and at Orchestra Hall. Clay Smith's "Sorter Miss You" is included on every program of Lucy J. Hartman.

SUMMER SESSION AT BUSH CONSERVATORY.

The summer session at Bush Conservatory opens Monday, June 23, and will extend for five weeks to July 26. Pupils are already registering for the term which begins one week after commencement, and the indications are that large classes will be formed in all departments, thus maintaining the record for steady growth characteristic of this progressive institution.

Many features of special interest characterize the summer session among them a series of artist recitals by members of the faculty. The series will include Charles W. Clark, baritone; Moses Boguslawski, Julie Rive King, John J. Blackmore (debut) and Edgar A. Nelson, pianists; Richard Czerwinski and Rowland Leach, violinists, and Gustav Holmquist, Bertha Beeman, Hardy Williamson and Herbert Miller, vocalists. Special normal courses for teachers of piano, voice and violin will be held and private coaching and interpretation classes given by the artist-teachers of the conservatory.

There has been a very active demand for the accommodations offered in the conservatory dormitories for women, as a most satisfactory solution for the problem of pleasant living conditions during the five weeks' summer session combined with unlimited practice privileges.

VAHRAH HANBURY SINGS FOR LAKEVIEW SOCIETY.

After the annual meeting and election of officers of the Lakeview Musical Society, held at the Congress Hotel last Monday, May 12, a song recital was furnished by Vahrah Hanbury, soprano, of New York, assisted by Ella Dahl Rich, pianist and accompanist. French, Russian, old English and American numbers made up Miss Hanbury's program, throughout which she charmed her listeners by the beauty of her voice and her finished art. She was most heartily applauded.

RECITAL BY LOUISE ST. JOHN WESTERVELT PUPILS.

The eleven pupils appearing in the recital given at Columbia School recital hall, Wednesday evening, May 28, demonstrated once more the admirable results accomplished under Louise St. John Westervelt's tutelage. One of the best known and most successful vocal teachers in Chicago, Miss Westervelt has pupils filling concert and recital dates as well as excellent teaching positions all over the country, with much credit to their teacher. Those appearing on Wednesday evening, each of whom should make Miss Westervelt feel proud of her admirable achievements, were Marion Capps, Geraldine Rhoads, Ethel Conner, Marjorie Carlton, Margaret Power, Ella Snedden, Eleanor Nicholes, Georgia Nettles, Rose Kandlik and Martha Cook. Tschakowsky, Denza, Lieurance, MacFadyen, Lehmann, Mack, Goring-Thomas, Coombs, Rogers, Lang, Brown, Foote, Homer, Willeby, Leoncavallo, Caracciolo, Coquard, Vidal, Grieg, Osgood, Scott, Glen Seiler, Rimsky-Korsakoff, Zimbalist, Leroux, Hueter and Woodman songs made up the program. Florence Park, Georgia Nettles and Fanny Mapes assisted as accompanists.

ANOTHER NEW MEMBER OF BUSH CONSERVATORY FACULTY.

One of Chicago's most progressive music schools, the Bush Conservatory, has added to its piano department John J. Blackmore, who will begin his association with the conservatory during the summer term.

MADRIGAL CLUB'S ANNUAL PRIZE COMPETITION.

The Chicago Madrigal Club announces its seventeenth annual competition for the best setting of the poem "A Roundelay," by A. J. Permen. The W. W. Kimball company offers \$100 to the successful competitor. The work must be in madrigal form for a chorus of mixed voices a capella. The composition winning the prize will be produced by the Chicago Madrigal Club at its second concert of the 1919-20 season.

AMERICAN CONSERVATORY CONTESTS.

Contests at the American Conservatory have been taking place during the past two weeks as follows: Piano contest for playing at commencement, Saturday afternoon, May 17; singing, Saturday, May 24; piano, teacher's certificate class, May 31; piano, graduating class, May 31, and violin, May 31. The commencement concert and exercises of the conservatory will take place Wednesday evening, June 18, at the Auditorium.

HANS HESS UNDER NEW MANAGEMENT.

Bookings for the prominent Chicago cellist, Hans Hess, are now in the hands of the new bureau, Miller-Resseguie & Tufts. So remarkable was the success attained at his recent Chicago recital that Mr. Hess has been urged to give a New York recital next season, at which he will undoubtedly meet with the same hearty approval.

CHICAGO MUSICAL COLLEGE ITEMS.

Gilbert and Sullivan's opera, "The Mikado" was produced by the Chicago Musical College under the direction of Kennard Barradell in the Ziegfeld Theater this morning (May 31) at eleven o'clock. The cast is as follows: Mikado, Frank Lee; Nanki Poo, Richard Salter; Ko Ko, Kennard Barradell; Pooh Bah, Frank Croake; Pish Tush, Henry Holm, Yum Yum, Mildred Wacht; Pitti Sing, Frieda Bleicher; Peep Bo, Gertrude Greaney; Katisha, Gertrude Gipson.

Leonard Shure, vocal student of the college, sang at

What Would YOU Do?

WILL YOU HELP US SOLVE THIS PROBLEM?

It is in reference to that remarkable song "SMILIN' THROUGH," by Arthur A. Penn, which has won its way into almost instant favor by reason of the quaint appeal of its lyric and the utter simplicity and beauty of its melody.

"SMILIN' THROUGH" is already in the repertoire of many of the foremost singers and teachers of America, including Reinald Werrenrath, Dorothy Jardon, Walter Mills, Lenora Sparkes, Paul Althouse, Florence Macbeth, Vera Curtis and Amparita Farrar.

When we published "SMILIN' THROUGH" we felt that it was a perfect vocal gem.

As you know the lyric of "SMILIN' THROUGH" is as follows:

*There's a little brown road windin'
over the hill
To a little white cot by the sea;
There's a little green gate
At whose trellis I wait,
While two eyes of blue
Come smilin' through
At me!*

*There's a gray lock or two in the
brown of the hair,
There's some silver in mine, too,
I see;
But in all the long years
When the clouds brought their
tears,
Those two eyes o' blue
Kept smilin' through
At me!*

In this form the song has made such a strong and immediate appeal that many music lovers want more of it and have asked us to add a third stanza. Arthur A. Penn has written another verse and here it is:

*And if ever I'm left in this world
all alone,
I shall wait for my call patiently—
For if Heaven be kind,
I shall wake there to find
Those two eyes o' blue
Still smilin' through
At me!*

Now the question is, in which form do you think this song should be—as it is now with its two stanzas; or as it is proposed to be with three stanzas. Which do you think is the more perfect song?

Remember that the proposed additional verse is sung to the same music as the second verse, thus preserving the unity of the composition.

Won't you please write us to-day what YOUR views are? If you are too busy to write a letter a postal will do.



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the concert given under the auspices of the St. John's Choir Guild last week. He also was represented on one of the programs given at the convention of the Illinois Music Teachers' Association when a paper was read by Mr. Wedertz.

George Ade Davis, secretary of the Chicago Musical College, who has been serving his country overseas, has been promoted to the rank of major.

The competition for the gold medal presented by Dr. S. Solomon for the best playing of a work by Chopin will take place in Ziegfeld Theater, Saturday, June 7.

The grand piano presented for competition by the Cable Piano Company, was won last Saturday morning, in the competition held in Ziegfeld Theater, by Zitta Allen, of La Grange, Ill. Both Miss Allen and Miss Mandelstamm, who was the successful contestant for the Mason and Hamlin grand piano at the competition in Orchestra Hall, April 29, will appear at the Commencement concert in the Auditorium, June 19.

MUSICAL NEWS ITEMS.

The Edison Choral Society presented its annual concert at Aryan Grotto Temple, Tuesday evening, May 27, having as assisting artist, Orpha Kendall Holtsman, soprano, who replaced Lucille Stevenson on account of the latter's illness.

Ernest Toy's ensemble class gave an evening at the Columbia School of Music last Monday. The evening was given over mostly to the piano and violin sonatas of Beethoven. One other composer was represented, namely, Grieg, in his F major sonata.

The Chicago School of Expression and Dramatic Art, Letitia V. Barnum, president, offered Princess Nadonis Shawa in a program of original readings and traditional songs of Indian lore at Barnum Hall, Tuesday evening, May 27.

Lillian Thomas Johnston, soprano, and Addison Briscoe, pianist, recently gave successful concerts at the New Morrison and LaSalle hotels. Mrs. Johnston sang at several functions for the returned overseas boys, and two of her pupils, Ida and Lillian Gocker, furnished excellent piano and vocal numbers for a recent brilliant wedding at a West Side Lutheran Church and at the reception following, at the home of the bride's parents.

The Chicago Sunday School Association, formerly the Cook County Sunday School Association, presented its annual concert at the Auditorium last Friday evening. The Imperial Quartet; Sabna Soffery, artist-pupil of A. Alfred Holmes, who played the "Rigoletto" paraphrase for piano; Leone Kruse, soprano, and Janet Linn Cobb, violinist, were the assisting soloists.

AMERICAN CONSERVATORY NOTES.

David Bispham's engagement as guest teacher at the American Conservatory for the summer term beginning June 23, is proving a most successful venture, his contract time being filled completely several weeks ago and only a few lesson periods being available for overtime instruction. An interesting feature will be the Repertory Classes which will be attended by professional singers from all parts of the country.

The thirty-third annual commencement concert and exercises of the American Conservatory will be held at the Auditorium, Wednesday evening, June 18. A full orchestra, all members of the Chicago Symphony, will assist under the direction of Adolf Weidig.

President John J. Hattstaedt, of the American Conservatory, will tender a reception in the parlors of the Auditorium Hotel to the members of the graduating classes, the alumni association of the conservatory and the Sigma Iota and Phi Beta sororities, Saturday afternoon, June 14.

A special summer session in public school music will be held at the American Conservatory from June 23 to August 2, under the direction of O. E. Robinson.

JEANNETTE COX.

MAY PETERSON FASCINATES HUGE RALEIGH AUDIENCE

Stray Little Puppy Finds Way to Platform and, Too, Is Spellbound by Noted Soprano's Captivating Singing

Raleigh, N. C., May 23, 1919.—May Peterson held a vast audience, which filled the City Auditorium, enthralled tonight by the peerless wonder of her exquisite voice. Never has this historic town listened with more rapt attention and joyous pleasure to the magic of vocal music. Not only did the singer ravish the ear—her girlishness, charming face and alluring personality offered a challenge to the adoration of her audience. In the well known arias of her repertory, Miss Peterson scored heavily. In her rendition of "Roses Softly Blooming," by Spohr, she touched the chord which placed her completely in rapport with her audience. For encore she sang "Dixie" and "Annie Laurie" to her own accompaniment.

Not only did the fair young singer capture the affection of every citizen of the city fortunate enough to hear her, but she also proved that music will indeed awaken a response in the savage breast. While the limpid tones of her voice were filling the great hall with melody, a forlorn looking little dog walked out upon the platform. Never for a moment did the eyes of the collie waver from the singer. The animal seemed truly bewitched by the power of song. Within a few feet of the artist the music loving canine took up its stand and held a motionless position until the voice ceased. When the prima donna bent over to pat this unexpected listener the deafening applause gave tribute to the warmth of heart which impelled the consummate artist to feel pity for her "poor earthborn companion and fellow mortal." H.

Josef Lhevinne Coming

The MUSICAL COURIER learns that Josef Lhevinne, the Russian pianist, who was confined to his home at Gruenewald, near Berlin, during the war, will soon come to America. His first public appearance here will be at one of the Stadium Concerts, New York, during July.

FITCHBURG PLANS MUNICIPAL AUDITORIUM IN SOLDIERS' MEMORY

Massachusetts City Proposes Memorial Building to Commemorate Deeds of Its Brave Sons—American Guild of Organists Gives Annual Service

Fitchburg, Mass., May 27, 1919.—The suggestion that Fitchburg commemorate the deeds of its brave sons in the World War, through the erection of a municipal auditorium is being heard with a frequency, that is indeed gratifying to the music lovers of the city. Lacking a suitable auditorium sufficiently large to accommodate all who desire to attend the annual music festivals, and other leading musical events of recent seasons, the city is coming more and more to realize its need along these lines, and the plan to provide the needed facilities for these events through a memorial auditorium, seems to be daily gaining favor. Many other memorial plans have been suggested, however, and all will be given careful consideration by the special committee, appointed by the Fitchburg City Council, to determine the best manner in which the city can provide a permanent testimonial of its appreciation of its hero sons.

While the city is adequately supplied with small concert halls, the city hall with a total seating capacity of

slightly less than one thousand is the only suitable auditorium for important events of a musical nature. Not only does this lack of seating capacity make it impossible for all who desire to hear many concerts, but the limited number of seats necessitates a higher rate of admission to many events than would be considered if more tickets could be sold and seats provided for all purchasers. The situation has also discouraged various plans for bringing leading operatic celebrities and others to Fitchburg, almost prohibitive prices being necessary to insure guarantees for the more famous artists. The city has, however, in spite of these conditions, supported concerts by the Boston Symphony Orchestra, recitals by Louise Homer, Fritz Kreisler, Alice Nielsen, and others, when it was necessary to sell every seat to make the engagements profitable and every seat has always been sold.

Those who advocate a municipal auditorium as a war memorial, feel that its erection would provide a tribute to the memory of the fifty-six Fitchburg men who died in the service, and a testimonial of the city's appreciation of the deeds of those who returned, that would serve more than anything else, to keep alive the city's recognition of its debt of gratitude to these men than any monument, memorial arch, or any of the several other types of permanent memorials that have been suggested. A part of the plan is to have suitably inscribed tablets bearing the names of Fitchburg's heroes, and other historical data, included in the plans for the building. While it will unquestionably be some time before definite action is decided upon, the auditorium plan is gaining favor and will have many strong supporters when the city war memorial committee is ready to give serious consideration to the many plans that have been suggested.

AMERICAN GUILD OF ORGANISTS GIVES ANNUAL SERVICE.

The seventy-seventh public service of the New England Chapter of the American Guild of Organists was held in this city, at Christ Episcopal church, on Wednesday evening, May 13. Public services have been held in Fitchburg annually for several seasons and have come to be looked forward to with considerable interest and pleasure by music lovers of Fitchburg and vicinity, es-



HILDA WRIGHT,

Effa Ellis Perfield exponent, whose pupils were heard in an interesting demonstration recently. (See story on page 39.)

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A CIRCULAR LETTER FROM

M. H. HANSON, 437 Fifth Avenue, New York

Even if you have closed your Course, a Leo Ornstein date will be profitable additional booking.

Mr. Ornstein will remain in America for the entire season—in spite of the rumors circulated that he will play abroad. In fact we have discontinued the negotiations for a very splendid tour which was offered by a London management.

Mr. Ornstein will be available for a few dates during October, November, and December, and again on his return from his second Pacific Coast tour, which ends about the middle of February.

During the season now closing, Mr. Ornstein has appeared with great success as soloist with the New York, Philadelphia and St. Louis Symphony Orchestras, (playing the MacDowell concerto in D minor). Next season Boston and Minneapolis audiences will hear him as soloist with the great symphonies of those two cities.

Whilst during the last season Mr. Ornstein has played almost exclusively compositions by the great masters, adding some Albeniz; Cyril Scott; Scriabine; Debussy and Ravel, with an occasional sprinkling of his own works; he has decided to open his next season by playing two recitals of ultra-modern music at Aeolian Hall, New York, on October 18th and November 20th, respectively. He has also prepared several new programs of lesser modernity.

Let me hear from you!

I shall gladly give you fullest details as to available time, terms, etc.

Yours very truly,

M. H. HANSON.

Mr. Ornstein uses the Knabe Piano

pecially those who are interested in church music, the city being indebted in a large measure to Herbert C. Peabody, organist and chorister at Christ church and an active member of the New England chapter, for these greatly appreciated opportunities to hear New England's leading organists. Other Fitchburg members of the New England Chapter are Mabel E. Shedden, organist at the First Parish (Unitarian) Church, this city; Jessie F. Cogswell, organist at the Rollstone Congregational Church, Fitchburg; and Ada Cogswell Wilcox, organist at the Pilgrim Orthodox Church, Leominster.

The organists participating in the service were George A. Burdett, organist and chorister at the First Unitarian Church, Newton, Mass., who is one of the founders and a past dean of the New England chapter; Benjamin L. Whelpley, organist and choirmaster at the Arlington Street Church, Boston, and subdean of the chapter, and John Herman Loud, secretary of the chapter and organist and choirmaster at the Park Street Church, Boston. Mr. Burdett opened the service with one of his own compositions, with Mr. Whelpley playing the andante movement from a Handel concerto and a nocturne by Ferrata, while the postlude was by Mr. Loud, who also gave a short recital at the close of the service.

The vested choir of the church sang several anthems during the service, the choir being assisted on this occasion by Edith Congram Dole, Mrs. Ernest T. Daniels, Mrs. Charles G. Houghton, and Mabel Tucker; Mr. Peabody officiated at the organ during the choral numbers. Charles B. Smith, a leading Fitchburg business man who was formerly well known as a church organist, entertained the visiting organists and other guests at a dinner at the Fay Club preceding the service.

NOTES.

Fitchburg members of the Masonic fraternity, and their friends, have been privileged to enjoy two excellent concerts within a short time. Jerusalem Commandery, Knights Templar, observed its annual ladies' night on the evening of May 12, with an excellent program by the Knickerbocker Club of Boston, assisted by Elsie Thiede, soprano, and Hazel Clark, violinist, both of that city. On May 20, Lady Emma Chapter, Order of the Eastern Star, observed its thirtieth anniversary with a concert by Ray Kilmer, harpist; Bertha Morgan, reader; and Elsie Luker, pianologist, all of Boston, and Edith Congram Dole, soprano, of this city.

Marion Kirkpatrick, soprano; Edith Johnquest Morrison, contralto; C. Leroy Lyon, tenor; and George Watson, bass, made up the quartet that provided music at the union memorial service of the Leominster churches at the Leominster city hall on the evening of Sunday, May 25. C. C. N.

New York Symphony for Chautauqua

The New York Symphony Orchestra has been engaged for the annual orchestra week at Chautauqua, N. Y., which will take place this year from July 27 to August 2. In the absence of Walter Damrosch, the orchestra will be directed by Captain Renée Pollain,



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Noted Artists for Methodist Centenary

When the Methodist Centenary Celebration management engaged Theo Karle, Helen Newitt, Viola Ellis and Bernard Ferguson to sing in "The Wayfarer," the great religious pageant to be presented daily at the big celebration at Columbus, Ohio, June 20 to July 13, it brought together four of the foremost American singers.

The magnitude and splendor of this great pageant, which symbolizes the release of the world from spiritual bondage, demanded the services of experienced singing artists, and the selection of these four artists followed a careful survey of the field.

In choosing Theo Karle as the leading male soloist the celebration management was guided by the opinions of Karle entertained by John McCormack, the famous Irish tenor, and a score of recognized musical critics.

Bernard Ferguson combines an ease of manner and an unaffected friendliness which at once wins, with a baritone voice which, according to the critics, "tempers emotional fire with musical understanding." Since making his professional debut with the Henry W. Savage Opera Company, Mr. Ferguson has appeared on many of the big concert courses and at many musical festivals. Helen Newitt, the charming young soprano, is the third member of this all-American quartet which will sing "The Messiah" at the centenary celebration; the greater part of this season Miss Newitt was on tour with "The Secret of Suzanne," the delightful little opera which was first sung at the Metropolitan Opera House, New York, by Geraldine Farrar and Antonio Scotti. Viola Ellis is a young contralto who will sing in "The Wayfarer." She and Miss Newitt appear as Heavenly Messengers in the Babylon and other scenes. During the Panama-Pacific Exposition at San Francisco, Miss Ellis was the singer selected to dedicate the mammoth outdoor organ presented to San Francisco by Mr. Spreckels.

Brilliant musical interpolations will be added to the pageant by the Gloria Trumpeters, formerly the Edna White Trumpet Quartet. Since its beginning in 1914 this organization, composed of Katherine Williams, Louise Gura, Cora Roberts and Mabel Coapman, has proved beyond doubt that there is a wide field for such a musical combination. Because of the technical possibilities of the trumpet and its inherent vocal quality of tone, the quartet is admirably adapted for pageants.

"The Wayfarer" was prepared for premiere production under the personal direction of Dr. James E. Crowther, who arranged it for presentation in the big Coliseum at the celebration grounds. He is being assisted by Lila Agnew Stewart, a pageant coach of wide experience. The pageant has nearly 1,000 persons in scenes and a seated chorus of 1,000 voices.

Next Season a Busy One for Namara

Contracts have just been closed with W. H. C. Burnett, of the Central Concert Company, of Detroit, for three appearances of Marguerite Namara, lyric soprano of the Chicago Opera Association, to take place in Detroit on December 16 (joint recital with Theo Karle); Toronto, Canada, on January 24, and Hamilton, Canada, on January 25.

OBITUARY

Mary Sample Bower

Mary Sample Bower, one of the most noted exponents of musical therapeutics and a pianist and teacher of exceptional abilities, died at her home last Tuesday morning after a long illness. Miss Bower, a niece of Robert S. Bower, vice-president of the Rand-McNally Publishing Company, was educated exclusively in Chicago, and was the pupil in piano playing of Maurice Rosenfeld for some eight years. After taking her post-graduate degree at the Chicago Musical College under him, she founded the Lake View Musical Conservatory, of which she was the president for a number of years, but in late years she devoted much time to the study of music as an aid in the healing of nervous diseases. She became well known throughout the country for her labors in this field. She studied harmony with Louis Falk and composition with Felix Borowski.

Manuel Klein

Manuel Klein, the composer who wrote many of the musical scores for the New York Hippodrome, died last week in a private sanitarium at Yonkers, N. Y. The deceased was educated both here and abroad, and in addition to his work at the Hippodrome, where he was also musical director general from 1904 to 1913, he wrote the lyrics and scores of four comic operas. During the war Mr. Klein was the director of music at the Gayety Theater, London, and the illness which caused his death dates back to the bombing of that playhouse by the Zeppelins.

Four Songs of Proven Appeal

"Sorter Miss You," Clay Smith

Marguerite Hall, Outville, Ohio, March 22.
Harriet McConnell, Bluffton, Ohio, April 7.
Minne Cary Stine, New York City, April 12.
Zoe Cresser-Gaskins, Brantford, Conn., April 16.
Franceska Lawson, Washington, D. C., April 20.
Franceska Lawson, Washington, D. C., April 25.

"Molly," Victor Herbert

Earl Luckerman, New York City, May 1.
Reinald Werrenrath, Warren, Ohio, May 5.
Reinald Werrenrath, en tour, May 14.
Brahms Quartet, New York (Strand Theater), May 18 (entire week).

"Smilin' Thro'," Arthur A. Penn

H. C. Feig, Raymond, Minn., May 2.
Reinald Werrenrath, Warren, Ohio, May 5.
Reinald Werrenrath, Lima, Ohio, May 6.
Frederick Gunster, New Britain, Conn., May 14.
Reinald Werrenrath, en tour, May 14.
Reinald Werrenrath, Newark, N. J., May 16.
Mme. Totten, New York City, May 22.

"Values," Frederick W. Vanderpool

Frederick Gunster, New York City, May 6.
Frederick Gunster, New Britain, Conn., May 14.
Helen Weiler, Spartanburg, S. C., May 14.
Helena Morrill, Newark, N. J., May 17.
Mme. Totten, New York City, May 22.
Maud Allen, New York City (Strand Theater), May 25 (entire week).
Julia Silvers, New York City, May 24.

Dr. Frank E. Miller Gives Lecture

Adelaide Gescheidt, exponent of Miller Vocal Art-Science, Carnegie Hall, invited a large gathering to her studios recently to hear a lecture by Dr. Frank E. Miller, with voice demonstrations by four Gescheidt pupils. The lecture was on "True Forces of Voice," and was in part as follows:

What little knowledge there is among those who should know as to what voice really is! Ask a hundred people, and nearly any one of them will answer "Vibration of breath on the chords," or "controlled by breathing muscles this way or that."

Who can speak with authority? Voice is a free functioning force dependent on a seven-fold pathway for its progress, unimpeded and unobstructed, through the body, and operating through autonomies or centers of force through the sympathetic nervous system.

Who takes the voice from the definite standpoint through the science of the alphabet? Every muscle can be strengthened, adjusted and co-ordinated through our consonants, and the entire body treated as definitely as a man-made instrument, as a violin, piano, or the like, and trained into the perfect automatic balance that nature has intended for the human instrument.

The true forces of voice are the resonances which reinforce and the kinetic energy, which governs motion of the body and the power element. This can all be regulated by co-ordination, correlation, balance, polarization, and orientation, so that the singer is finally trained to hear his voice exactly as his audience hears it; he is then master of his vocal art forever. Without this kinetic knowledge the singer cannot arrive at the finer points of technique that result in the final summing up of articulation, interpretation and individual expression.

Again, this science regulates, isolates and balances resonators separately and collectively, and, finally, all can be blended with an undertone quality from the great moving force, the kinetic energy of the human body. Tone then travels through an unobstructed pathway rhythmically in beat with the heart and the circulation of the blood.

One cannot muscularly control his breathing to function voice unless he intends to place or dominate in a certain area of resonance space, and limit his voice to the sound of this or that locality. Monotony of singing is seven-eighths due to the placement method, and the natural functioning of voice is left to a Galli-Curci, a Rosa Ponselle, or De Luga and the like. A world of wonderful voices are never heard of, as they are restrained from expression by methods of breathing or placement ideas. Spontaneity and color is prevented, and expression impossible.

Dr. Stanley in New York

Dr. Albert Augustus Stanley, director of the school of music and professor of music at the University of Michigan, Ann Arbor, was in New York for a flying visit the first of the week. Hale and hearty, despite his thirty-one years of service in Michigan, and as full of enthusiasm for music as ever, Dr. Stanley was a welcome visitor at the MUSICAL COURIER offices. He made short trips to Philadelphia and to Providence, R. I., before returning to Ann Arbor for the annual commencement exercises.

Franko Opens at Willow Grove

Nahan Franko and his orchestra opened the Willow Grove (Philadelphia) series of concerts on May 24, and played before a huge audience which acclaimed the popular leader and his men to the echo. The Franko series there will continue until June 7. As usual, Mr. Franko's programs are models of taste and representativeness. He is one of the abiding favorites with the Philadelphia public.

Cambridge Church Summer School Begins Soon

The annual session of the Summer School of Church Music, to be held in Cambridge, Mass., from June 21 to July 6,

numbers among its teachers Dean P. C. Lutkin, of the Northwestern University, Evanston, Ill., and Canon Charles W. Douglas, of the Cathedral of St. John the Divine. An excellent opportunity for the study of ecclesiastic music is offered. The department of organ includes not only organ construction theoretically, but visits to the Boston organ factories where fine instruments are being made.

OUR OWN SHERLOCK HOLMES

Fritz Kreisler, his missus, and Reinald Warlich were over on Long Island one warm day last week, looking for an ocean plunge and I believe they finally found it at Far Rockaway.

Antonio Scotti picking winners is a familiar sight at the Belmont Park races these days.

Via Wireless.—A certain eagle-eyed composer (he doesn't want his name mentioned, but he's one of those much talked about melody balladers) tells us he saw H. O. Osgood at Forty-second street and Fifth avenue, at 12:52 p. m., Thursday last, talking to himself at a great rate.

Just to convince me his newly acquired summer bungalow wasn't quite the joke I said it was recently, Composer John Lang invited me there last week. Take it all back. It's fine. Pretty, cool and all that, but I've been scratching ever since. Instead of pitching quoits, you musicians better pitch mosquitoes.

Police! Arrest Joe Weber and Harry Carrol (writer of "In the Blue Ridge Mountains . . ."). You know the rest. Saw them tearing down Sixth avenue Monday night in a big, good looking auto.

Have a good time at the dentist's 9 o'clock Tuesday morning, Clara Novello Davies?

Saw Roger De Bruyn playing nurse girl for his little son at Ninety-fifth street and Riverside Drive a couple of days ago.

You like those Benson & Hedges cigars, don't you, Hugo Boucek?

At the Beaux Arts last week I saw—all the same day—William Thorner, Artur Bodanzky, and some friends; Guy Bolton, Marguerite Namara and Blanche Freedman.

Why so anxious to get Nannette and the rest of the "Somebody's Sweetheart" company on the phone after the show at (?) a. m., Rosa Jlyu and Aldeah Wise, a week ago Wednesday? It must have been "some party."

Noticed Martha Atwood, Frederick Vanderpool and Naniine Joseph lunching at Barbetta's the other noon. Those soft shell crabs looked delicious. S. H., Jr.

Mary Jordan to Wed

Mr. and Mrs. John J. Jordan announce the engagement of their sister, Mary Jordan, of 500 West End avenue, New York City, to Lieut. Col. Charles Clement Cresson, of the Judge Advocate General's Department, U. S. Army, now stationed in Washington, D. C.



Frederick Gunster

New Britain, (Conn.) Herald, May 15, 1919.

"He sang with that easy grace of the finished artist, with full, rich tones, that carried exceptionally well."

Hartford Daily Courant, May 15, 1919.

"Mr. Gunster was received with great enthusiasm by the audience, and he was considered one of the best singers that has appeared in this city in a long time."

He showed unusual quality and . . . the range of his voice."

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Knabe Piano

GOOD BUSINESS KEEPS GALLO'S LIGHT OPERA AN EXTRA WEEK IN BOSTON

Warren Proctor, James Goddard, William Danforth and Frank Moulan Warmly Applauded—Agide Jacchia Returns to Conductor's Stand at the "Pops" After Serious Illness—Jesus Sanroma, Boy Pianist, Gives Recital for Porto Rican Earthquake Victims—A Fiddler from the Philippines—Recitals

Boston, Mass., June 1, 1919.—For the first time in many years the huge Boston following of Gilbert and Sullivan opera was given an opportunity to hear "The Gondoliers," produced during the first part of last week by Fortune Gallo and his admirable company at the Plymouth Theater. The brilliant social satire or the shams and hypocrisies of other days, with its rich and rhythmic choruses, charmingly sentimental melodies, playful Gilbertian verse and clever orchestration, was given a performance which amply fulfilled the high expectations set by the enjoyable standard of the first week. William Danforth, as the Grand Inquisitor of Spain, with his convivial manner and mirth-producing power of facial expression, was very effective and as popular with his audiences as he had been in "The Mikado." Bertram Peacock as Giuseppe, Frank Moulan as the Duke of Plaza-Toro, James Goddard as Antonio, Mabel Day as Gianetta, and coquettish Gladys Caldwell as Tessa, were all splendidly cast.



EDGAR SCHOFIELD BASS-BARITONE

Released from active service in U. S. Navy, Dec. 10th, 1918 and has filled the following engagements this season.

- Dec. 1st.—Cathedral of St. John the Divine. (Gounod, Mors et Vita.)
- Dec. 10th.—Harlem Philharmonic Society of New York. (Joint Recital.)
- Dec. 26th.—New York Symphony Orchestra. (Faust et Helene.)
- Dec. 28th.—New York Symphony Orchestra. (Faust et Helene.)
- Jan. 22d.—Morristown, N. J. (Soloist.)
- Jan. 29th.—New York City. (Musical.)
- Feb. 16th.—Newark, N. J. (Soloist.)
- Feb. 20th.—New York City. (Musical.)
- March 17th.—Mamaroneck, L. I. (Recital.)
- March 30th.—Cathedral of St. John the Divine. (Dvorak Requiem.)
- April 16th.—St. Bartholomew's Church. (Dubois, Seven Last Words.)
- April 28th.—Lakeville, Conn. (Recital, Hotchkiss School.)
- May 5th.—Hamilton, Ont. (Joint Recital.)
- May 7th.—Staten Island, N. Y. (Soloist, St. Cecilia Club.)
- May 10th.—Salmagundi Club. (Soloist, McGill University Club.)
- May 23d.—Norwich, Conn. (Soloist, Bass Clef Club.)

Re-engaged as soloist St. Bartholomew's Church

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SYMPHONY CHAMBERS, BOSTON

PROCTOR MAKES A SPECIAL HIT.

The singing of Warren Proctor, as Marco, recalled his excellent work as Nanki Poo in "The Mikado." H. T. Parker, of the Transcript, hails Mr. Proctor as worthy of a high place in the very near future. Commenting on this tenor's art, Mr. Parker says:

Mr. Proctor could sing, as has no other tenor of operetta coming this way in many a year. His voice is in the flower of youthful freshness, clear, bright, lightly resonant; he is more skillful with it than many a young lion of the concert hall; he is distinctly comely to see. Last evening, moreover, "Take a Pair of Laughing Eyes" was his and his also the audience that heard him sing it. Gilbert seldom wrote sentimental verse more piquantly. Sullivan in the music is hand in hand with him; while for once the singing tenor was fit companion for them.

BUSINESS CALLS FOR EXTRA WEEK.

Such an impression has Mr. Gallo's company of singing-actors made that yielding to popular demand, Mr. Gallo has changed his original plans so as to add a third week to his company's local stay, and will repeat the well-liked "Mikado" during the latter half of last week. The same cast gave the same stellar performance, with Warren Proctor as Nanki Poo, James Goddard, the admirable bass, as Pooh Bah, William Danforth as the Mikado, and Frank Moulan as Ko Ko, repeating their first week's triumphs. Max Bendix and his splendid orchestra are contributing in no small way to the success of this company.

JACCHIA WELCOMED BACK TO "POPS."

Agide Jacchia, the ardent and popular conductor of the "Pop" concerts in Symphony Hall, was again at the helm as the institution began its fourth week last Monday. During the serious illness from which he has just recovered Mr. Lenon, who has led "Pop" concerts in the past, has been obligingly and efficiently taking his place. The past week at Symphony Hall was marked by capacity audiences, a tribute to the interest and merit of Mr. Jacchia's programs, his skill as conductor, and the ability of the eighty symphony musicians who comprise the orchestra. The annual jubilation of Harvard Night on Wednesday satisfied all the traditions of that occasion. The hall and the waitresses were decked in red. Graduates and undergraduates poured in from all over the country round about; those of the general public also came who liked to watch young spirits rise high. An especially lively program, interspersed with familiar numbers from the Harvard Glee Club, was played. On the night of Decoration Day the program included appropriate patriotic and memorial numbers. Verily, the quality of the "Pops" as an established Boston institution grows with the years.

A PORTO RICAN BOY PIANIST.

A piano recital by Jesus Sanroma, of Porto Rico, in Jordan Hall, Wednesday evening, May 28, brought out the entire Spanish Club of Boston and other enthusiastic admirers of Spanish music. The event of the evening was the young pianist's performance (with his master, David Sequeira) of his teacher's "Seguidilla" and "Zortzico," the latter in five-eight time, arranged for two pianos. Mr. Sequeira's "El Pajaro Caribe" ("The Caribbean Bird") was presented for the first time. Other numbers on the program were by Bach, Scarlatti, Schumann, MacDowell, Grieg and Chabrier. As an encore the pianist played the Porto Rican national hymn which was received with applause by a considerable delegation of Latin-American students.

Mr. Sanroma, who is in his sixteenth year, is a scholarship pupil of the Porto Rican Government. He has been studying at the New England Conservatory for three years past and had made various appearances at student concerts and recitals. This was his first public recital outside of Porto Rico.

A PHILIPPINE VIOLINIST.

Ramon Corpus, who gave a violin recital at the New England Conservatory of Music, Friday evening, May 23, is a scholarship pupil of the Philippine Government who will be graduated from the conservatory at the forthcoming commencement. He is a native of Manila, Philippine Islands, where he early showed talent, and while still a young boy wrote three musical comedies which were successfully produced and which led to his being chosen for further study at the expense of the insular authorities. This is his fourth year in Boston during three of which he has been enrolled as a student of the conservatory. His program included numbers from Pugnani-Kreisler, Lalo, Rubinstein, d'Ambrisi, Renard, Wieniawski, Arensky, De Boisdeffre and Sarasate. He was assisted by Alice Reilly, pianist; George Brown, cellist, and Edna Martin, accompanist.

HAYES AND SMITH PLEASE IN RECITAL.

Roland Hayes, the renowned negro tenor, who has just returned from a successful coast-to-coast tour, and Ethel Hardy Smith, an interesting soprano from the studio of

Vincent Hubbard, gave a joint recital for the benefit of the Massachusetts Avenue Baptist Church, Thursday evening, May 15, in Jordan Hall. Mr. Hayes' songs included "Ah! Fuyez," from Massenet's "Manon," negro dialect numbers by J. Rosamond Johnson; Cadman's "Call Me No More," pieces in manuscript by Charles Repper and Katherine A. Glen, and H. T. Burleigh's "By the Pool." Mrs. Smith was heard in "L'Abre Notte," from Boito's "Mephistopheles," Bachelet's "Chère Nuit," songs by Branscome, Moir and Eden, and negro spirituals arranged by H. T. Burleigh.

That Mr. Hayes is one of the most enjoyable concert singers now appearing in this country has been indicated by the cordial welcome which press and public gave him during his recent coast-to-coast tour. Mr. Hayes, who was trained by Arthur J. Hubbard, the eminent vocal coach of this city, proved again, by his exquisite singing of the "Manon" aria, that he is not only to be regarded as the unrivalled interpreter of negro spirituals, but that he is also a highly gifted—indeed, a great—vocal artist, who asks no favor on account of his color. The beautiful dream song from the same opera, which was added in response to insistent applause, was given a rare interpretation and brought to mind the comment of the New York Tribune's veteran critic after Mr. Krebbs heard Mr. Hayes in Aeolian Hall last winter: "Few singers of recent years, M. Clement not excepted, have sung the ecstatic bit as exquisitely as Mr. Hayes sang it." The tenor's sweet, pure and smooth voice; the skill and taste with which he uses it; his excellent enunciation in English, French and Italian; his sincerity and ability to catch and impart the mood of every song on his programs—these talents, together with his extraordinary understanding of the negro spirituals, constitute some of the elements of his art which have helped to create an ever increasing demand for his appearance as soloist.

Ethel Hardy Smith, who is also a product of the Hubbard studios, made a favorable impression on her hearers. She has a tone of considerable range and clarity, and it carries sufficient material to make it expressive of the singer's appreciation of music and text. She was particularly effective in her singing of the lovely "Chère Nuit." Mrs. Smith was warmly applauded, and sang several encores.

HALLIE FIELD GIVES SONG RECITAL.

Hallie Field, a mezzo-contralto, was heard in a song recital Tuesday evening, May 20, in Steinert Hall. She was assisted by Carl Webster, cellist, and Lucien Howe, accompanist. Mrs. Field sang "Voce di donna," from "La Gioconda," two songs in manuscript by Leland Clarke (dedicated to Mrs. Field and sung for first time), and pieces by Handel, Gounod, Massenet, Donizetti, Leroux, Cyril Scott, Lucien Howe, Edith Noyes Greene, Maud V. White and Emile Pessard. Mr. Webster played numbers from Sibelius, Popper, Piatti and Servais.

CONSERVATORY NOTES.

Wallace Goodrich, dean of the faculty, had charge of the civilian band music in connection with the great parade of the Yankee Division in Boston, April 25 last.

Henry Dunham's "Aurora," suggested by a copy of Guido Reni's celebrated picture, had its first public presentation at a recent organ recital at the Harvard Club of Boston. The program was one presented by Mr. Dunham and Homer Humphrey, both of the faculty, under the auspices of the New England Chapter of the Guild of American Organists.

Samuel W. Cole, head of the conservatory's public school music course and director of music in the Brookline schools, conducted the orchestra at a band and orchestra concert given at the Brookline High School, Wednesday evening, April 23, in Shailer Hall. The school orchestra, of twenty-eight pieces, presented an admirable program. J. COLES.

Madame Cara Sapin

Vocal Department

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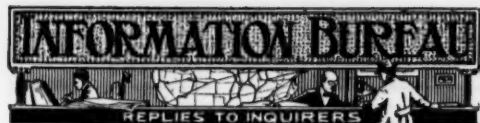
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[The Information Bureau would like to call attention to the fact that all inquiries received are answered in writing in this department of the paper. Many of the letters received at the office of the Musical Courier asking for information state that they must have this information "in a hurry." It is impossible for letters of inquiry to be answered except in the order in which they are received, and, as stated above, they must be in writing and will be published in this department. It often occurs that when a request for an answer "at once" is received, there is an amount of investigation necessary, and, with many other letters in advance, it is impossible to pay attention to any special one. All inquiries are answered as speedily as possible. Of course, it occasionally happens that a private letter must be written, but usually the paragraph in the Information Bureau is quite sufficient. Those who are arranging for papers to be read before their clubs should give themselves plenty of time to obtain the necessary data. No verbal inquiries will receive attention.—Editor's Note.]

TETRAZZINI AT METROPOLITAN.

"Did Tetrazzini ever sing at the Metropolitan Opera House in opera as a member of the Metropolitan Opera Company? Your reply will be greatly appreciated.

Tetrazzini sang at the Metropolitan, but as a member of the company only in the sense that she was engaged by the management for a few special performances. In Europe she would have been called a "guest artist."

DALMORES AND DUFRANNE.

"I will appreciate any information you can give on the prospects of Messrs. Dalmore and Dufranne, formerly with the Chicago Opera Association."

By prospects you presumably mean the probability of their returning to this country for next season. Undoubtedly M. Dufranne will be with the Chicago Association, but it is not likely that M. Dalmore will be engaged. He did not sing with the organization during the season just ended.

MUSIC FOR QUARTET.

"There are three of my friends who wish to come to my home and form a quartet. The instruments we will have are violin, piano, clarinet and bass viol. You will note at a glance that this is a rather peculiar combination, but it is all that we have to start with. Now, each one is capable of playing a high grade class of music. Will you tell us where we can procure music arranged so as to make the very best showing? We want to play nothing but the very best classics. For any advice or information that you could give us we would be grateful."

Your name and address has been sent to several of the leading music publishers, asking them to forward you catalogues of their ensemble compiles. While your combination of instruments is unusual, you will probably find that even that combination has been anticipated and music arranged. It is a pleasure to learn that in your city there are four musicians anxious and eager to "make" good music, particularly as judging from the heading of your letter you at least are a business man, making music your recreation. It is another evidence of the advance that music has made and is still making in this country, an advance that is bringing the United States to a foremost position in that art.

LESSONS IN THEATER ORGAN PLAYING.

"Could you kindly inform me where I can obtain lessons in theater organ playing? I am an advanced student of the piano. I do not know the address, but have heard that a certain manufacturer of New York City gives these lessons free of charge to talented students."

Lessons in theater organ playing are given every Thursday at the Guilman Organ School, 44 West Twelfth street, New York City. The Rudolph Wurlitzer Company, 113 West Fortieth street, New York City, gives free organ lessons to talented students.

De Pauw School Gives 2,500th Concert

Greencastle, Ind., May 22, 1919.—The twenty-fifth hundredth concert of the De Pauw School of Music drew a splendid audience in the Meharry Hall on Wednesday evening, May 14. Much interest centered in this event, inasmuch as it also marked the thirty-fifth anniversary of the institution's recitals. Ever since the school was put on its present strong foundation it has continued to prosper and to grow, standing now as one of the most prominent schools of its kind in the West.

The recitals and concerts have always been a source of enjoyment as well as an educational factor in the community, and many well known singers and musicians have been heard under the school's auspices. The recent concert was no exception to the rule. The audience was large and enthusiastic and the program presented proved to be one of unusual excellence. The main feature, however, was the rendition of the cantata "Fair Ellen" by the well balanced chorus, assisted most satisfactorily by Alice Frost Bridge, soprano, and Charles Edward Lutton, baritone, of Chicago. Both of these soloists sang well and the cantata on the whole was finely given, Robert G. McCutchan directing the chorus. There were also solos by the two principal singers, as well as a composition, "To My Country," written by Professor Thompson, who was at the organ.

Haensel & Jones Book Summer Concerts

The following list of Haensel & Jones artists will appear in the summer recital series at Nyack, N. Y., on these dates: July 5, Paul Althouse (recital); July 10, Grace Kerns and Cornelius Van Vliet (joint recital); August 9, Arthur Middleton (recital); August 30, Nevada Van der Veer and Rudolph Reuter (joint recital); September 20, Florence Easton (recital).

Janpolski Delights Two Audiences

When Albert Janpolski appeared not so long ago as one of the soloists at the concert of the Newburgh (N. Y.) Choral Union, he made a very agreeable impression, the Daily News referring to his work as follows: "Mr. Janpolski opened the program with a group of Russian folk-



ALBERT JANPOLSKI.
Baritone.

songs and it was in these that he was heard at his best. The swaying music of the 'Volga Boat Song' was splendidly rendered and to this unusual music his voice gave itself admirably. The ballet music of the 'Kalinka' dance song was another in which he excelled and as a contrast, he gave 'When the Boys Come Home,' by Speaks."

In the Choral's presentation of the Gaul cantata, "Joan

of Arc," Mr. Janpolski's best single number was the martial, "Who Would Not Fight for Freedom?" "In this he showed a remarkable register, at times showing a bass tendency which was decidedly unusual," according to the same paper.

At the Christmas celebration of L. S. Plaut & Company, Newark, N. J., Mr. Janpolski, who was the community song leader, delighted a large audience with his very artistic singing of several numbers. The Newark Ledger described his voice as "a rich baritone voice, which evoked a storm of applause."

Hazel Moore Gives Another Recital

Hazel Moore, assisted at the piano by Gertrude Bertine, gave a very interesting recital at the auditorium of the Educational Alliance, New York, on May 11. Her program follows: "Shadow Dance" (Meyerbeer), "Oh, Sleep, Why Dost Thou Leave Me" (Handel), "Se Florindo e fedeli" (Scarlatti), "Con gli Angeli" (Sibella), "Villanella" (Sibella), "Si es Fleurs avaient des yeux" (Massenet), "Papillon" (Fourdrain), "Berceuse" (Gretchaninoff), "Tes Yeux" (Rabey), "L'heure Delicieuse" (Victor Stanb), "Minuet la Phyllis" (Gilberte), "A Proposal" (Mary Turner Salter), "The Brownies" (Leoni), "The Sailor's Wife" (Burleigh), and "Voci di Primavera" (Johann Strauss).

Information Bureau
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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SAN CARLO STARS GIVE CLEVELAND FINE PERFORMANCE

Marcella Craft Proves Favorite—Rena Titus Makes Local Debut—Harmonic Club Gives Oratorio—Capacity House Greets Galli-Curci—Nash Plays Brilliantly—Fortnightly Musical Club Plans Announced—Last Chamber Music Concert—Francis Sadlier Gives Talk

Cleveland, Ohio, May 22, 1919.—A week of grand opera at the Shubert-Colonial Theater the week of April 28 closed with "Il Trovatore" Saturday evening. In the opinion of many the San Carlo Grand Opera Company more nearly reached the acme of success during this last engagement than at any previous time, which is saying much. Large, enthusiastic and appreciative audiences greeted each performance. The repertory was as follows: "Rigoletto," "Barber of Seville," "La Traviata," "Secret of Suzanne," "Il Pagliacci," "La Bohème," "Carmen," "Madame Butterfly" and "Il Trovatore."

Queenie Mario, who appeared in "Rigoletto," "Barber of Seville" and "La Bohème," has an enviable future as an opera star. One hesitates to say whether she is more captivating as a tragedian or a comedian. She was unquestionably fine in each, although she seemed more adapted through natural inclination and talent for the latter. Marcella Craft sang the role of Cio-Cio-San in "Madame Butterfly." Her art, both as a singer and actress, is too well known for further comment. Miss Craft is a great favorite with Cleveland opera goers.

Through the courtesy of Mr. Gallo, Rena Titus, one of Cleveland's gifted young singers and a pupil of Felix Hughes, made her operatic debut as Micaela in "Carmen."

Miss Titus has a lovely, clear soprano voice, which she uses with taste and skill. Her first appearance may well be called a success.

HARMONIC CLUB WITH CLEVELAND SYMPHONY GIVES ORATORIO.

The Harmonic Club, J. Powell Jones, director, with the assistance of the Cleveland Symphony Orchestra, gave Haydn's oratorio, the "Creation," on Sunday afternoon, April 27, at Gray's Armory. An oratorio given with the accompaniment of a full symphony orchestra is an occasion to be remembered. The fine work of the Harmonic Club has been thoroughly proven. Mr. Jones obtains excellent ensemble, good attacks and clear, incisive tones. Such a combination is sure to produce the desired effects. The soloists were Lucile Stevenson, soprano; Sudworth Frazier, tenor, and John O. Samuels, bass. Mrs. Stevenson has been heard here before and well liked, so it was a pleasure to hear her again. Mr. Frazier was most cordially received. He has a tenor voice of exceptional quality and he sang with much appreciative understanding of the text. Mr. Samuels likewise was warmly and deservedly applauded. He is a singer "within our own gates" and one of whom Cleveland is justly proud. Mr. Samuels' voice, which is well adapted to oratorio, is rich and full and its interpretative qualities are finely developed.

CAPACITY HOUSE GREETS GALLI-CURCI.

Gray's Armory held a capacity crowd in numbers and enthusiasm Wednesday evening, May 7, when Clevelanders heard for the second time this season Amelita Galli-Curci in a wonderful recital. This great artist was never in finer voice or spirits than on this occasion. Time and again she graciously responded with encores to the storms of applause.

It is difficult to compare or select songs from such a program as hers, but if one "high" spot may be called brighter than another, then probably the "Shadow Song" from Meyerbeer's "Dinorah" might be selected as that "spot." Included in the program were two charming

songs, "Garden Thoughts" and "When Chloris Sleeps," by Homer Samuels, Mme. Galli-Curci's accompanist. Manuel Berenguer, flutist, played a Chaminade concerto and also obligatos for two of Mme. Galli-Curci's arias. The recital was under the local management of B. L. Gafney.

FRANCES NASH, SOLOIST AT SINGERS' CLUB CONCERT.

The closing concert of the Singers' Club, Albert Rees Davis, director, took place at Gray's Armory on Thursday evening, May 8. Much pleasure has been afforded Cleveland by this splendid club of men's voices and consequently it is always received by a large audience which is in reality the final test of true merit.

James H. Rogers' song, "When Pershing's Men Go Marching Into Picardy," was sung with fine spirit and was most enthusiastically received. Another song, which deserves special mention, was "The Sword," written for the club by Sumner Salter. The soloist was Frances Nash, a young pianist of extraordinary ability. She played McDowell's sonata "Eroica" with great breadth and power, displaying wonderful technique. Her other numbers included Liszt's D flat etude, a Leschetizky etude, "On the Holy Mount," Dvorak, and Saint-Saens' etude in waltz form. These numbers were brilliantly played and called forth an encore. As an added number Miss Nash played Chopin's C sharp minor waltz.

FORTNIGHTLY CLUB PLANS TOLD AT LUNCHEON.

Much as the Fortnightly Musical Club has already done in the past for furthering musical activities of the city and country, the plans for the twenty-seventh season far exceed any previous season in extensiveness. The plans were made public at the annual club luncheon at the Hotel Statler, on Tuesday, April 29. Tickets, formerly non-transferable, are to be made transferable; the number of musical events of the year are to be increased and also the membership of the club, and the scholarship fund to aid talented young musicians will be enlarged. All these facts were most interestingly told by Mrs. Worcester R. Warner, president of the club.

Mrs. F. A. Seiberling, of Akron, representing the Ohio Federation of Musical Clubs, told of a fund of \$300,000 being raised to organize musical clubs in the State.

Nikolai Sokoloff, conductor of Cleveland's Symphony Orchestra, spoke of the excellent co-operation between the club and orchestra.

Mrs. Edward McDowell was, as always, most cordially welcomed. She gave a very interesting talk on the Peterboro Memorial and the biennial meeting of the National Federation of Musical Clubs to be held there in July.

It was much regretted that Mrs. Franklyn B. Sanders and Mrs. Felix Hughes, two of the club's most important officers were absent, due to illness.

PHILHARMONIC QUARTET PLAYS AT LAST CHAMBER MUSIC CONCERT.

The last concert for this season given under the auspices of the Chamber Music Society of Cleveland, took place on Sunday afternoon, May 4, at the residence of Mr. and Mrs. D. Z. Norton, 7301 Euclid avenue.

The Philharmonic Quartet, Sol Marcossion, first violin; Charles V. Rychlik, second violin; James D. Johnston, viola, and Charles Heydler, violoncello, presented the following program: Quartet, op. 18, No. 2 (Beethoven); nocturne from quartet in D major (Borodino); quartet in G minor, op. 27 (Grieg).

LARGE CROWD HEARS SADLIER'S TALK.

The Cleveland Music School Settlement Hall was packed to the doors on Tuesday evening, May 6, when Francis J. Sadlier gave a talk upon "The Requirements of a Professional Singer." A quartet of Mr. Sadlier's pupils presented in an admirable manner Liza Lehman's song cycle, "In a Persian Garden."

NOTES.

On Sunday, June 8, the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, will give its concluding concert for this season. Victor De Gomez, the new principal of the violoncellos, will make his Cleveland debut.

A large audience filled Engineers' Hall, Monday evening, May 12, to hear the distinguished violinist, Jules Falk. Following the recital a reception was given Mr. Falk by the Musical Arts Society of East Cleveland, Mrs. J. E. Hikes, president, at the Woman's City Club.

Florence Owen, of Lake Erie College, gave a violin recital at the Marcossion Music School, Thursday evening, May 8. Miss Owen gave her graduating recital on May 14, at Lake Erie College, where for four years she studied violin with Sol Marcossion, and theory and composition with Dean Henry T. Wade.

Albert Riemenschneider gave an organ recital at the Fanny Nast Gamble Auditorium at Berea, Ohio, Sunday afternoon, May 18. His program consisted of compositions by French composers.

Arthur Kraft Busy in New York

Since his return to civilian life that gifted young tenor, Arthur Kraft, has been kept constantly busy, especially in New York City, where he is preparing programs, etc., for next season. He sang a program recently at a private function at the home of Mr. and Mrs. S. B. Chapin which comprised the following: Handel's "Where'er You Walk," Moir's "When Celia Sleeps," "The Response" (Brown), "Morning" (Speaks), "Aubade" (Lalo), "Malgre Moi" (Pfeiffer), "Bells of Rheims" (Lemare), "To a Hidden Violet" (Brown), Cadman's "The Heart of Her," Thompson's "Wishes" and Strickland's "Morning and Sunlight." Mr. Kraft sang at the Fifth Avenue Brick Presbyterian Church here on May 18 and 25 at the request of Clarence Dickinson. As the guest of P. D. De Coster, present organist at St. Bartholomew's Church, Mr. Kraft attended the dinner given by the Organists' Guild of New York.

N. Y. S. O. to Give Concerts at Chautauqua

The New York Symphony Orchestra will give a series of twelve concerts at Chautauqua, N. Y., July 27 to August 2. Renee Pollain, the French conductor, will lead the organization while Walter Damrosch is in France. The orchestra is seldom available for any summer work whatever, and has accepted no other engagement for the warm months except that at Chautauqua.

UNSOLICITED REMARKS ABOUT MUSIC ON MY SHELVES

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Of all the youthful prodigies whom Russia has sent over in recent years to ravish our senses and capture our shekels, none has done more to enrich violin literature than Efrem Zimbalist. What Kreisler has done for early French and Italian compositions, and for the sweet, sensuous melodies of the Viennese, Zimbalist is gradually accomplishing for that music native to his country and to his race. Certainly, there is a wealth of color and a depth of feeling in this Russian and Jewish music that give a much needed variety to the modern violin program. I should like to mention a few of these arrangements which have been so ably edited by Mr. Zimbalist, and which have found a prominent place in his repertory. Perhaps the best known are the "Hebrew Melody," transcribed by Joseph Achron, and the "Humoresque," by Tor Aulin. The former is a plaintive air, characteristic of Jewish synagogal music, and in the free transcription by Achron the latter has introduced some brilliant fioratura passages worthy of the improvisations of an Odessa cantor. Of quite a different character is the gay, capricious little "Humoresque," by Tor Aulin, which is already a prime favorite with the public. Less known, but also very effective, are the light, charming waltz from the ballet "Raymonda," by Alexandre Glazounoff; the scherzo, op. 42, No. 2, by Tchaikowsky, and the pretty little berceuse, op. 20, by Cesar Cui. The grand adagio, also from the ballet "Raymonda," is one of these saccharinely sentimental melodies over-indulged in by French composers; as a rule, however, it shows off the violinist's singing tone as well as his technique, and has all the ear marks of the popular favorite.

An attractive, melodious and grateful violin number is Samuel Gardner's "From the Canebrake." "Snappy throughout" is the composer's direction, and to this the composition easily lends itself. It is a curious mixture of MacDowell and Kreisler, but withal it is graceful, melodious and violinistic, and ought to prove popular for teaching as well as for concert work.

Three light, pleasing pieces for violin or cello are Maurice Baron's "Serenata" and Gregor Skolnik's "Cancion de Amor" and "El Cantar de los Moros." They are Spanish in style.

HENRIETTA STRAUS.

Unique Costumes Worn at Votichenko's Recital

In order to give an added touch of atmosphere to Sasha Votichenko's recent "Concerte de Musique Ancienne" at the Hotel des Artistes, many stage favorites and women prominent in New York society graciously donned white wigs and quaint costumes of the seventeenth century. They listened enraptured while Votichenko played music of Royal France on the tymphon, the instrument first played at the court of Louis XIV. Among those in the audience who appeared in costume were Princess Iwoff, Mrs. Charles C. Proctor, Countess Festetics de Tolna, Mrs. Walter Werner, Mrs. Otis Smith, Mrs. James T. Terry and Mrs. Morris Phillips. Well known artists present were Eva Burrows Fountain, Lubowska, Yvonne Garrick, Helen Muller, Peggy Hopkins, Ganna Walska, Helen Romonoff and Tamara Swirskaya.

Many Orchestral Appearances for Matzenauer

During the past season Margaret Matzenauer has had a record number of appearances with the various orchestras, having been soloist with the Philadelphia Orchestra seven times, four with the Philharmonic Society of New York, two with the Boston Symphony, and two with the Minneapolis Symphony Orchestra.

AUGUSTA COTTLOW



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The record of Irene Williams' first season among New York's concert and oratorio artists must be gratifying to the young lady herself, and a source of satisfaction to those interested in her professional career. Not only is the list of engagements filled during the past season a long one, but every appearance has been successful, the press having been unanimous in praise of her art and practical appreciation having been manifested by many re-engagements. Of her two recitals at Aeolian Hall, Wil-



Photo by Apeda, N. Y.

IRENE WILLIAMS,
Soprano.

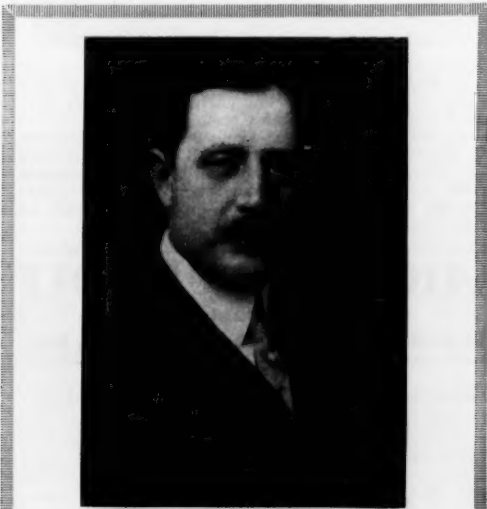
liam J. Henderson, H. E. Krehbiel, Richard Aldrich, Henry T. Finck—in fact, all the representatives of the New York papers—were quite lavish in praise of this charming young singer so richly endowed in voice, musicianship, style and ingratiating personality.

Miss Williams will remain under the management of Walter Anderson during the 1919-20 season.

Holmquist at Bush Conservatory, Chicago

Gustav Holmquist, the well known Chicago bass, is announced as a notable addition to the faculty of Bush Conservatory in that city for the coming season. Much interest is taken in this announcement as Mr. Holmquist is one of the greatest American basses now before the public.

Mr. Holmquist has had innumerable appearances in both recital and oratorio. His voice has an exceptionally rich and sympathetic quality and is of great range and power. His art is as fine as his vocal equipment and he has had distinguished success as a teacher, being rarely gifted in imparting his knowledge. As one of the leading critics says of him, "He is the fortunate possessor of a beauti-

GUSTAV HOLMQUIST,
Basso.

fully resonant, expressive and well placed voice, which he uses with excellent regard for the fundamentals of correct singing, including a clear enunciation."

Mr. Holmquist has established a large following of enthusiastic pupils who will continue their studies with him at Bush Conservatory. He will begin his classes at the conservatory during the summer session, June 23 to July 26, when he will be heard in recital, and will continue throughout the full academic year which opens in September.

Powell to Aid Seventy-seventh Division

John Powell, pianist and composer, is conceded one of the most gifted pianists of the generation. He holds the enviable reputation of having won, on the occasion of his four New York recitals, the unqualified and unanimous approval of the metropolitan press. Of Powell it has

been said that for brilliance of touch, artistry of execution, store of poetry, compass of musical knowledge, subtle delicacy of phrasing and rare musical sense of adventure and daring, he has few American equals.

Swayne Artist Wins Detroit Success

For many years Wager Swayne has made a specialty of preparing pianists for public appearances, teaching first in Paris, then in New York, later in Los Angeles, and just now establishing his studio in San Francisco. Nothing pleases him more than to have one of his former pupils score a fresh success. Georgia Richardson Baskerville has been an artist for so long that one cannot associate the word "pupil" with her any longer, but it was the work in the Swayne Paris studio, where she was both student and assistant, which paved the way for such success as she won recently in Detroit, where she now lives, playing the Tchaikowsky concerto with the Detroit Symphony Orchestra under Ossip Gabrilowitsch. The splendid applause bestowed upon her by the audience found its echo in the remarks of the critics. Charlotte Tarsney wrote in the Free Press: "She possesses the technical, musical and intellectual equipment to present such a difficult composition in very satisfying style. She plays with an almost masculine strength, obtains a good tone and uses excellent discrimination in obtaining the effects she desires." Roy Marcotte, critic of the Times, called her playing "a revelation to those who heard her for the first time. She is a brilliant pianist and a decided acquisition to Detroit's musical colony. The heavy chords and octave passages in the concerto she handled with remarkable power and fluency, and the more appealing passages she imbued with a tender pathos which stamped her an artist to her finger tips. She possesses a fine singing tone, her rhythm is strong and her dynamics are worked up to thrilling climaxes. Detroit has heard too little of Mrs. Baskerville's playing."

Kelly's Lectures Create New Interest

Thomas James Kelly has just completed a course of lectures before the Music Circle of the Council of Jewish Women of Cincinnati. The closing one was "The Opera and the Music Drama" and was divided, as usual with Mr. Kelly's interesting lectures, into three sections and a prologue. This type of lecture has made Mr. Kelly very popular and has created a new interest in this very much needed and too often neglected form of musical and educational work. Each section of all of Mr. Kelly's lectures is complete in itself and at the end of each he introduced a group of instrumental or vocal numbers pertaining directly to the subject matter.

This is a most attractive proposition for clubs and musical societies, inasmuch as the illustrations are given by Mrs. Kelly, or if so desired, by members of the club, sufficient time being given for the preparation of Mr. Kelly's suggested numbers. Others are given with the assistance of Mr. Kelly's artist-students. On this occasion Mr. Kelly had the splendid assistance of Theresa A. Strauss, a social favorite in Cincinnati and a very highly accomplished artist.

The lecture, as interspersed with the groups mentioned, dealt with the spirit of the opera contending with the spirit of the music drama, a very original way of handling the complex subject. Mrs. Strauss had prepared the difficult program with consummate artistic skill and finesse, and numbers were heard which are entirely too unknown. Mr. Kelly's divisions were: Prologue—"In Days of Old" (Greece); Part 1—"Footsteps in Evolution"; Part 2—"The Spirit of the Letter"; Part 3—"The Romantic School and the Future."

Werrenrath Barely Escapes Injury

Reinald Werrenrath, baritone of the Metropolitan Opera Company, barely escaped serious injury while driving his car up Seventh avenue across 125th street on his way home Monday night, May 19. His presence of mind, followed by quick action, prevented the singer from sustaining severe injury from flying glass, as another touring car, driving at top speed over the 125th street car tracks, crashed into Mr. Werrenrath's car.

Arens Artist-Pupil Scores at Recital

Laura L. Combs, soprano, recently gave a recital at New Haven, Conn. The highly finished artistry of the soloist brought forth flattering comments from many members of the refined audience, among others Mrs. Horatio Parker, of Yale College. Her program was: "O'er the Fresh Green Fields" (Ritournelle-Chaminade), "Each Leaf Doth Sparkle" (Rubinstein), "Spring" (Spross), "La Baiser" (Thomas), "Ouvre tes yeux bleus" (Massenet), "Papillon" (Fourdrain), "Chère Nuit" (Bachelet), "Jeune Fillette" (old French Bergerette), "Nightingale" (a Kentucky mountain song), "I Came With a Song" (La Forge), "Snow" (Sigurd Lie), and "Ecstasy" (Rummel).

Carrie Jacobs Bond on the Yukon

Carrie Jacobs Bond is on a month's sailing trip along the Yukon River in the gold country of the very far Northwest. At the end of the perfect trip she expects to return with several new songs.

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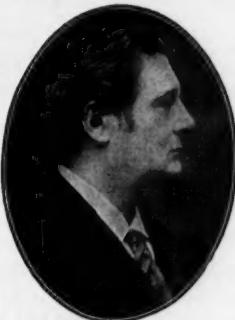
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The Composer of "My Country"



HERMAN THEODORE KOERNER.

The extraordinary success achieved by Herman T. Koerner by having his new national song, "My Country," selected by a formidable vote over a field of composers of national fame is an achievement practically without a parallel. Not only the splendid and dignified song but the poem itself is the child of Mr. Koerner's brain. The words breathe the spirit of deep and glowing Americanism and love and reverence of country in an unusual and appealing manner. Like many others, the belief was a settled conviction in the composer's mind that a national song within easy range, simple in construction yet capable of embellishment into community songs, part songs and for band and orchestra, was a much needed musical expression by the public at large. Therefore, when a national contest was proposed Mr. Koerner entered his composition. The judges, Messrs. Strinsky, McCormack, Berlin, Golden and Sousa, selected from over 20,000 compositions submitted the necessary fifteen songs to be voted upon, and after some months of polling "My Country" was chosen by an overwhelming vote and received the first prize in a field of competitors never before entered by men of national fame.

Mr. Koerner is an amateur, having devoted himself to musical composition purely from the love of the art, but he has numerous compositions before the public, the most ambitious of which, "A Reverie," for full orchestra, being published in Europe and played extensively since both here and abroad. Illustrative art is Mr. Koerner's real field of work. He was apprenticed to a lithographing firm in early youth, and when he left New York to go to Buffalo in pursuit of his trade he rose rapidly until he became the senior member of the then well known publishing house of Koerner & Hayes, which during Mr. Koerner's active participation easily ranked as one of the foremost publishing houses in the country. During the past twenty years, since his retirement, Mr. Koerner has devoted himself to music, art and literature. In art, Mr. Koerner rose rapidly from the apprentice stage to an engraver of note, from which he advanced to a designer, illustrator and water colorist, and during the past twenty years has produced a number of canvases much admired and approved. "The Sailing of Griffon," which embellishes one of the large panels of the Historical Society Building in the Buffalo Park, is a mural painting of note that attracts the thousands of visitors to this notable building. The prize song, "My Country," is published by the White-Smith Music Publishing Company, and should meet the constantly growing demand for a new national song, and, as it has the approval of millions who have voted for it, should forge rapidly to the front and become the unquestioned American national song, to which it has been nominated by such a splendid number of American citizens.

Pietro A. Yon a Benedict

Pietro A. Yon, the eminent composer-organist, and Francesca Pessagno were married Wednesday morning, May 21, by the Rev. Father Yung, S. J., at St. Francis Xavier's Church, New York. Before and during the services a musical program was rendered by Charles M. Courboin, organist, and by the male choir of St. Francis Xavier's Church, which on this occasion was conducted by S. J. Ungerer, organist and choirmaster of St. Patrick's Cathedral, which consisted of "Passacaglia," Bach; sonata cromatica No. 2, P. A. Yon; bridal processional, "Christus Resurrexit" (Ravanello), organ; introit and gradual, Gregorian chant: "O Sacrum Convivium," L. Viadana; "Ave Maria" (P. A. Yon), male choir of St. Francis Xavier's Church; "Elan du Cœur," P. A. Yon; bridal recessional, toccata (P. A. Yon), organ.

Following the ceremony an elaborate luncheon was served at the Hotel Gotham. The happy couple are now on a honeymoon trip and expect to return to New York early in June. Lina Yon, sister of the groom, was maid of honor, and S. Constantin Yon, brother of the groom, acted as best man.

Dambois Enthuses Indianapolis Audience

No newcomer to Indianapolis, Maurice Dambois was received enthusiastically when he returned to take part in the big Peace Jubilee Festival recently given in that city by Ona B. Talbot. With Mme. Matzenauer, he was the soloist for the first evening, which was a gala affair, because of the presence of a number of Belgian soldiers, veterans of four years' continuous fighting in Flanders, who were touring the country in aid of the Victory Loan.

**"THE WORK OF THE
RED CROSS GOES ON"**

Our responsibilities to our wounded are not yet over. The Red Cross acts as the people's intermediary. Debarkation hospitals in the large cities adjacent to ports are crowded to capacity and base hospitals are continually increasing their facilities to care for the wounded who come in with every ship.

One of the greatest needs that presents itself in hastening the recovery of these boys is proper recreation. Deprived of the natural physical ability to seek relaxation they are dependent for mental stimulation on the pleasures that are brought to them.

The Red Cross has planned out a program of social and physical recreation suited to the needs of these recovering boys, and calculated to encourage that spirit of cheerfulness which is so great a factor in their recovery.

Games and sports have been arranged for under the department of Military Relief, through their Recreational Committees. These pleasures are suited to the individual needs of every type of patient. They include film shows, high class vaudeville entertainments, concerts, educational lectures, and such games and sports as may be indulged in by recovering patients.

An important feature of this department is the Bureau of Musical Activities, and many have been the donations of band instruments, music and offers of service from music houses, musicians and teachers, who are lending their help in gratifying the desire not only to hear but to create good music that lies in the hearts of our boys. One of the greatest aids to this service has been in the donation by different teachers of a definite number of hours each week to provide instruction in the hospitals.

And so, to the question, "Now that the war is done is the Red Cross work over?" we answer, "No, not only is it not over but what has been done is but a beginning." With past experience to build on and the future needs so plain to our sight, we point down the long road ahead and say with hope, confidence and the joy of service, "The work of the Red Cross goes on."

Busy Summer for Metropolitan Bureau Artists

Toscha Seidel, violinist, will spend his second summer in America at Lake George, N. Y.

Thelma Given, violinist, has gone to Flagstaff, Ariz., until fall.

Morgan Kingston and Thomas Chalmers will be at Ravinia Park, Chicago, during July and August.

Pablo Casals, cellist, has sailed for his home in Vendrell, Province of Tarragona, Spain. Jose Mardones has also returned to Spain for the summer. Both artists will return to America in the fall.

Anna Case, soprano, has again leased the large Brevoort Estate at Mamaroneck, N. Y., for the vacation months. Miss Case will appear at Ocean Grove for her annual recital on July 5.

Marie Rappold, soprano, will shortly retreat to her fine farm at Callicoon, Sullivan County, N. Y.

Rafael Diaz, tenor, expects to summer on the Jersey coast.

Salvini Students Heard in Recital

Mario Salvini presented five pupils in a song recital on Thursday afternoon, May 22, in the Wanamaker Auditorium, New York. The participating pupils were

Paul Farbre, baritone; Rae Green, tenor; Grace Lilian Lewin, mezzo-soprano; Samuel Montandon, baritone, and Dorothy Splner, soprano, all of whom showed good foundation in tone placement and tone emission. F. W. Riesberg played artistic accompaniments and aided the singers materially in the successful rendition of their respective numbers.

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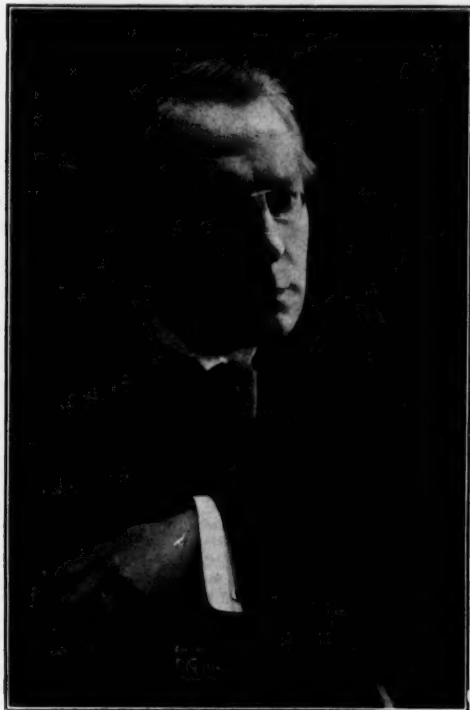
Brooklyn Settlement Gives Fine Program

The May "at home and musicale" of the Brooklyn Music School Settlement was held at the school on May 25. This was the last one of the season, and the concert room was crowded to its capacity with students and friends of the school. The first part of the program was given by the students, and consisted of a selection by the orchestra, three by the chorus, two violin and one piano numbers. This was followed by a program of two-piano selections played by Rose and Otilie Sutro, which were greatly enjoyed. The program follows: Ballet music from "Faust" (Gounod), orchestra; "Pierrot and Pierrette" gavotte (Oehmler), Harold Lieberman; "The Rose and the Nightingale" (Kroeger), "Love's Star" (Sanders), "Morning Song" (Hall), chorus; berceuse from "Jocelyn" (Godard), Martha Reinheimer; concerto in A minor, first movement (Schumann), Sarah Frank, soloist; second part, Anna Stein; variations on sarabande of Bach (Reincke), "Entree de Fête" (Gounod-Saint-Saëns), "Turkish" march and "Reveno" (Beethoven), scherzo (Arensky), valse, "Carnavalesque" (Chaminade), Rose and Otilie Sutro.

Friedheim Simplifies Chopin Etudes

Arthur Friedheim, renowned authority on all matters pertaining to pianistic art, has arranged a simplified edition in three versions of two Chopin etudes, the publishing rights of which have been secured by Carl Fischer, of New York, to be presented to the public this coming fall.

Friedheim has selected the E flat (arpeggio) and G flat major ("Butterflies") studies as his first material. Each



ARTHUR FRIEDHEIM,
Pianist and pedagogue.

composition is arranged in a series of introductory preparatory exercises, increasing gradually in difficulty, and culminating to the original, thereby diminishing the technical difficulties to such an extent that the first grade can be easily mastered by a child after studying the piano from eighteen months to two years.

In these preliminary versions there is no elimination of any essential feature of the original, melodic, rhythmic, or harmonic, so the pupil is made familiar with the individuality of the composition by easy stages, without ever losing sight of the general effect intended by the composer. Friedheim has written a scholarly introduction and illuminating notes on all the details of these etudes.

Hilda Wright's Pupils Give Demonstration

A musicale was given on a recent Saturday by the pupils of Hilda Wright, L.R.A.M., in the studio of Charles Lee Tracy, Carnegie Hall studios. In the performance of pieces they had memorized the pupils showed fine tone, excellent technic based on the principles of Leschetizky, and artistic perception.

The classes carried out a program in choral and rhythm work, singing, spelling, playing and writing the subjects that had been presented to them through inner feeling, reasoning and drills. Class A gave a demonstration of a major, minor, diminished and augmented chord on any key, and then played progressions showing resolutions, and transposed them to any given key. Class B explained, played and wrote cadences. Class C improvised and showed their knowledge of chord progressions, form and cadences.

Every pupil had written a composition, many to original words. These showed a feeling for rhythm and melody, a knowledge of chords and their relationship to the key, and of cadences, and musical form.

More Re-engagements for Ernest Davis

Ernest Davis, a young tenor who is earning for himself the title of "the tenor of re-engagements," appeared in Red Wing and Faribault, Minn., twice within three months. After leaving New York on April 13 he sang in "The Seven Last Words" in Montgomery, Ala., and was re-engaged for "Hiawatha," on May 29. A few of his other very recent dates include appearances in Spalding, Neb.; Ver-

million, S. Dak.; Madison, S. Dak.; Dubuque, Ia.; Enid, Okla.; Paris, Ky.; North Middletown, Ky.; Ada, Ohio; Iola, Kan.; Le Roy, Kan., and Peru, Neb., May 26, where he sang in "The Messiah." Mr. Davis returned to New York, June 1.

Grainger Soloist at Springfield Festival

Percy Grainger was the soloist at the Springfield (Mass.) Festival, Saturday, May 17, at both morning and afternoon concerts, when his popularity attracted unusually large audiences. For the opening number



PERCY GRAINGER,
With his mother, Mrs. John Grainger, and
Emma Bates.

Mr. Grainger played Tchaikowsky's B flat minor piano concerto. Despite the length of this work, the audience insisted on an encore, for which he gave Grieg's "To the Spring." His other numbers were "Country Gardens," Grainger, and Liszt's second "Hungarian" rhapsody, to which he added as encore Schumann's ro-

mance. Mr. Grainger also conducted his own works, "Colonial Song" and "Shepherd's Hey." The latter was redemanded.

The accompanying snapshot, taken in the beautiful garden of Emma Bates in Holyoke, Mass., shows Percy Grainger, his mother, Mrs. John Grainger, and Emma Bates.

Original Compositions Heard at Columbia

Original compositions by students of that department of Columbia University were heard in a concert given at the Horace Mann Auditorium, Monday afternoon, May 12. The high standard of quality and style evident in the variety of numbers found on the program reflected not only talent but sound training. Each composition contained much of interest, and a larger audience should have enjoyed this occasion.

The program began with a sonata (for violin and piano) by Meyer Silver, performed by A. Lichstein and H. Anik. Following came two songs for soprano—"At Nightfall" and "A Sabbath Eve Chant" (A. W. Binder)—sung by Rose Kanter-Brod. Two piano pieces—barcarolle and polonaise (Eleanor Peck Kuh)—were played by Richard F. Donovan. Bernard Fromenson sang two songs for tenor, also by Miss Kuh. A fantasy on two Czech melodies for violin and piano (Emil Levy) was given by Mr. Levy and J. Duke. There was also a string quartet in D minor, composed by Mr. Levy, which was played by E. Levy, R. Koecher, G. Kahn and H. Sproul. Philip Erlick performed his own composition for piano, entitled "Fantastic Dance." A "New Era" suite for piano (Paul Held) was given by R. F. Donovan. A group of piano numbers—prelude, romance, "Call of Spring" and "Witches' Dance" (A. W. Binder)—were played by the composer. "Lament," for violin, cello and piano (Paul Held), played by K. Gusman, H. Sproul and A. W. Binder, closed the interesting program.

Aschenfelder Offers Special Summer Course

Louis Aschenfelder, 161 West Seventy-first street, New York, announces a summer course starting June 1, especially adapted for professional artists, teachers and students, consisting of voice production, sight singing, operatic and concert repertory, interpretation and diction in English, Italian and French.

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PONSELLE AND JACOBSEN APPEAR WITH NEW ORLEANS PHILHARMONIC

Both Make Deep Impression—Interest in Proposed Opera Season—Notes

New Orleans, La., May 23, 1919.—The Philharmonic Society closed its season with a concert by Rosa Ponselle, soprano, and Sascha Jacobsen, violinist. The remarkably gifted young prima donna made an instantaneous impression. Her opulent voice, excellent method, her temperament and fine diction, combined to make her work highly enjoyable. Mr. Jacobsen's playing made a deep impression. His performance of the Lalo "Symphonie Espagnole" was worthy of the best of virtuosos. The large audience was enthusiastic over the refined, clean cut and warm playing of this young artist. The accompaniments of Mr. Tyroler were of so musically a nature as to make one wish for his return at an early date.

INTEREST IN OPERA SEASON.

A good deal of interest continues to be manifested in the proposed opera season. The subscriptions are coming in encouragingly, and just as soon as the required amount will have been reached those at the head of the big enterprise will start recruiting the company.

NOTES.

The Polyhymnia Circle and the Cercle Lyrique ended their season's work with excellent concerts held on May 12 and 13 respectively. The Saturday Music Circle will conclude its series of musicales next week.

The Symphony Orchestra's last concert was a pleasurable affair. Its program included a Flemish march by Ernest Schuyten, the conductor. The work shows sound musicianship and a strong sense of color. It was among the best performed offerings of the afternoon.

Richard D'Aquin, baritone, gave a recital at Marquette Hall recently and was warmly received by the large audience present.

H. B. L.

Julia Glass Gives Recital at Malkin School

Julia Glass, a young artist-pupil of Manfred Malkin, gave a recital at the school on May 17, playing a program



JULIA GLASS.
Pianist.

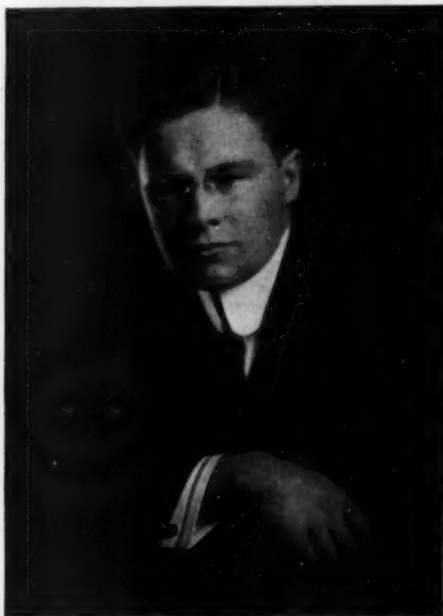
of standard works in a fashion altogether unusual. She is said to be but fifteen years of age, but already plays like a mature artist. Technical difficulties which are a stumbling block to many who desire correct interpreta-

tion do not exist for her; she simply sails through them all with superabundant technical ability. Her program was as follows: Chromatic fantasy, Bach; thirty-two variations, Beethoven; preludes 20, 16, 4, 22, berceuse, scherzo C sharp minor, polonaise E flat major, Chopin; "The Lark," Glinka-Balakireff, and prelude G minor, Rachmaninoff.

Her musicianship, interpretation and poise impress the most severe critic as remarkable. Right at the beginning there was a masterful performance of the Bach chromatic fantasy and fugue, followed by highly poetic playing of Chopin works. There was infinite grace as well as the scintillating brilliancy requisite for a performance of the E flat polonaise by Chopin, and "The Lark" (Glinka-Balakireff) was a dainty morsel indeed. Sonorous tone and rhythmic swing characterized her playing of the Rachmaninoff prelude in G minor, and the entire program was punctuated with outbursts of applause from an audience which heard unusual music played in remarkable style.

Williams Explains Havens Success

H. B. Williams, the Boston manager, said recently to a representative of the MUSICAL COURIER: "Next season should be one of the most active in several years. Not only will a number of well known artists come to Boston, but managers in other parts of the country are planning upon a return of pre-war conditions. In placing my artists for the coming season, I find, as usual, that the ones who



RAYMOND HAVENS,
Pianist.

have received the greatest number of return engagements in past seasons are those for whom I have the greatest demand this year. The surest test of an artist's success is whether or not his audiences demand his return. An artist who obtains a large number of re-engagements is an assured success. I think it is this that accounts for the success of Raymond Havens."

Isaacson Compliments Hazel Moore

Hazel Moore, who sang at one of the Globe concerts last month, received the following letter from Charles D. Isaacson after her appearance:

My Dear Miss Moore:

I want to thank you for your splendid co-operation last Wednesday evening, and to tell you how thoroughly I enjoyed your singing. The Globe Music Club members—every one of them—are very grateful for your courtesy, and trust to have you with them next season. With all good wishes,

Cordially yours,

(Signed) CHARLES D. ISAACSON.

Two of Miss Moore's recent appearances were at Newark, N. J., and at the Educational Alliance, New York.



Photo by Mishkin, N. Y.

GRETA MASSON,

soprano, who has made many new friends in New York and Boston this season because of her ability to "utilize all the possibilities of expression" of a high soprano voice of beautiful quality. Miss Masson has been engaged to appear next season with the New York Philharmonic Society, and her new managers, Haensel and Jones, are already receiving bookings for the season of 1919-20.

Even Sea Lions Understand Roberts' Singing

Clarity of diction and the ability to make plain to her hearers the content of a song, have been qualities which the critics everywhere have emphasized in their comments on the singing of Emma Roberts. It was not thought, however, that she could put a song across in such a way that even the denizens of the animal world would understand what it was all about. And yet this seems really to have happened recently.

Miss Roberts was singing at a Sunday night concert in a large New England city, and the affair took place in a theater which on week days houses vaudeville attractions. The headline act for the succeeding week happened to be an aggregation of sea lions and diving Venuses. During the Sunday layoff the cages containing the animals and the connecting swimming tank were given a place at the rear of the stage. During Miss Roberts' first group the lions comported themselves in an exemplary fashion, keeping perfectly still except during periods of applause. When the contralto came out for her second group one of the songs she sang was "Didn't It Rain?" the well known negro spiritual arranged by Burleigh. It tells in dialect the story of the flood, and when the contralto began to sing of the dire predicament of the wicked as the waters rose and rose, a sudden splash was heard back on the stage. Two of the seals could bear the restraint no longer, and they had plunged into the tank. Of course, being a Southern girl, the negro dialect has few difficulties for Miss Roberts, but even at that the effect of her singing in this instance was remarkable.

Ornstein Delights Montreal for Eighth Time

On May 26, Leo Ornstein made his eighth appearance within two years in Montreal, the occasion being a great evening concert given jointly by Frances Alda and the young pianist in the Français Theater of that city. The concert, which was arranged by the Acting Swiss Consul General, Beny R. Iseli, and which was under the patronage of the Governor-General of Canada, was given in aid of the Swiss National Fund for their soldiers and families and the Khaki League of Montreal.

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ANOTHER FINE RECORD FOR KALAMAZOO'S ANNUAL FESTIVAL

Chicago Symphony Orchestra Gives Excellent Program—Work of Soloists and Children's Chorus Commendable

Kalamazoo, Mich., May 23, 1919.—Kalamazoo, long known as one of the most progressive small cities in the United States in all lines of cultural advancement and especially renowned for its musical prowess, has just attained another record, for the Kalamazoo Choral Union's May Festival closed a series of remarkable concerts and wound up the season in a veritable blaze of glory.

CHICAGO SYMPHONY CONCERT.

The festival concerts opened Monday evening, May 13, with a program by the Chicago Symphony Orchestra, Frederick Stock conductor. The house was packed with music lovers from all sections of Southern Michigan and the response on the part of the conductor and his seventy men, from the very outset created an atmosphere without which a symphony concert is more or less a prosaic affair. Symphony No. 4, by Tchaikowsky, was the "big" number of the evening and Dubois' fantasy for harp and orchestra, with Enrico Tramonti as soloist, seemed to bring forth more applause than any other number, if it were possible to make the distinction with 3,000 people giving vent to their enthusiasm.

Tuesday afternoon was scheduled as the Young People's Concert with numbers by the Chicago Symphony Orchestra, conducted by Eric Delamarter, and a children's chorus of 100 voices under the direction of Florence Allen. Over 200 extra chairs were required to seat the afternoon audience, which included hundreds of students from the public schools, Kalamazoo College, and Western State Normal School.

Eric Delamarter is a graduate of the Kalamazoo High School and a great many of his former schoolmates were in the audience. The hearty welcome which he received gave ample evidence of Kalamazoo's appreciation of the young musician's remarkable rise during the few years since he left the city for fields of greater opportunity.

The children's chorus presented "Hiawatha's Childhood," by Whiteley, and the orchestra number of especial interest was Delamarter's own composition, a suite from "The Betrothal."

As great as was the success of the two previous concerts, the Tuesday evening performance was the culminating triumph toward which Kalamazoo has been working. This was the gala performance of "Faust," Harper C. Maybee conducting the huge chorus and orchestra. The soloists were Lambert Murphy (Faust), Clarence Whitehill (Mephistopheles), Thomas Chalmers (Valentine), Robert Moseley (Wagner), Florence Hinkle (Margaritha), Bertha Shean Davis (Siebel) and Frances Barret (Martha). The writer has heard a number of choral concerts in various cities throughout the land but none which was more thoroughly enjoyed than this presentation of "Faust." The chorus was admirably balanced and sang with enthusiasm and precision which bespoke long and careful training. The solo parts were especially well placed and it is worthy of more than passing notice that Robert Moseley, Bertha Shean Davis and Frances Barret, all Kalamazoo artists, made more than a favorable impression in association with the metropolitan artists on the same program.

At the annual meeting of the Kalamazoo Choral Union the following officers were elected for the coming year: Edward Desenberg, president; Frank Bowen, vice-president; Bertha Shean Davis, secretary; H. S. Ralston, treasurer; Fred Hodge and C. V. Buttelman, new members of the board of directors. C. V. B.

50,000 Hear Breeskin at Six Concerts in Fortnight

Elias Breeskin has had the distinction of being heard by a greater number of people within the space of a fortnight than probably any other violinist heard in America this season. He has just returned from



© Mishkin, N. Y.

ELIAS BREESEKIN.

the concert tour on which he assisted Caruso, appearing with the great tenor in succession in Nashville, Kansas City, St. Paul, Chicago, Milwaukee and Canton. As the largest auditoriums available in all of these cities were used for the Caruso concerts and capacity audiences were present on each occasion, it is esti-

mated that the aggregate totalled more than 50,000 people. Everywhere the young violinist was greeted with marked enthusiasm and, despite the anxiety of the crowds to hear Caruso, Breeskin was forced to give double and treble encores on every appearance. In several instances Caruso himself requested additional numbers and suggested what should be played.

Breeskin's last appearance with the tenor was at the Springfield, Mass., Festival on May 23, two days before Caruso sailed for Italy. Another artist who had been engaged to assist was indisposed at the last minute, and Caruso showed his appreciation of what Breeskin had done by insisting that he be secured for Springfield.

SCOTTI OPERA COMPANY

PLEASES ST. LOUISANS

Scotti, Easton, MacLennan, Peralta, Harrold, Kent, Picco and Jeanne Gordon in Casts—Artists Announced for People's Concert Course—Municipal Opera to Give "Robin Hood"—Mrs. William D. Steele Organizes Community Singing in Seventy-six Counties

St. Louis, Mo., May 20, 1919.—Antonio Scotti brought to St. Louis on Sunday evening, May 11, a fascinating and dramatic entertainment, "L'Oracolo." The quaint setting and charm of the music, with the artistic work of the cast and Carlo Peroni's orchestra, made the occasion a most enjoyable one. Mr. Scotti gave a remarkable presentation of Chin-Fang, both vocally and as an actor.

The latter half of the bill was given to "Cavalleria Rusticana," with Francesca Peralta, Francis MacLennan, Mary Kent, Millo Picco and Jeanne Gordon. The production was enjoyable in every respect. Francesca Peralta won a great deal of admiration by virtue of her two appearances of so widely different a nature, changing her costume from present day San Francisco to old Italy. That she did so with the utmost success was demonstrated completely.

It is only stating a fact to say that we have been "Butterflied" by companies whose excellence ranged from the top to the bottom. It was for Antonio Scotti to bring to us one of the finest productions of Puccini's opera that ever has been given here. Cio-Cio-San was a light, airy irresponsible child-woman as done by Florence Easton. As to voice, there was a power, especially in the high tones of Mme. Easton that at times was perfectly amazing. The happy and care free touch which she gives to Cio-Cio-San could only have been attained by long and exacting study of the part, but she has surely attained enviable results. Suzuki was sung by Jeanne Gordon, whose voice of luscious quality stood out in the solo parts and blended most exquisitely with that of Mme. Easton in their duets. It was a far cry from Chin-Fang to Sharpless, but that did not in the least deter Antonio Scotti from making of it a character just as effective but less strong. The part of Pinkerton was sung by Orville Harrold most beautifully, the Uncle-Priest by Charles Gallagher, and the Imperial Commissaire by Louis D'Angelo. The appearance of the Scotti Opera Company was under the direction of Elizabeth Cueny.

ARTISTS ANNOUNCED FOR PEOPLE'S CONCERT COURSE.

One of the first and the most interesting announcements for next season is that of the People's Concert Course. Elizabeth Cueny is bringing five of the best known artists at popular prices that have not been approached before—five, six, seven and eight dollars for the following group of concerts—Emmy Destinn, Josef Hofmann, Fritz Kreisler, Frances Alda with Salvatore De Stefano, and the Isadora Duncan Dancers, with George Copeland, pianist. The combination of the artists engaged and the prices asked is unprecedented, and there is no doubt that the subscription will be in demand, for such an enterprise cannot fail to receive the support of St. Louis.

MUNICIPAL OPERA TO GIVE "ROBIN HOOD."

The Municipal Opera is coming on and every day is bringing concrete results—the chorus for "Robin Hood" is in daily rehearsal and the executive productions committee is at present in New York selecting the soloists and conductor. The personnel will soon be announced. The first performance is scheduled for June 17.

MRS. STEELE ORGANIZES COMMUNITY SINGING IN SEVENTY-SIX COUNTIES.

Community singing under the auspices of Mrs. William D. Steele, of Sedalia, Mo., was one of the widely discussed features of the recent biennial of the Missouri Federation of Women's Clubs, held here at the Planters Hotel. There was not a session which did not in some way incorporate community singing, and the requests for these songs came repeatedly from the members of the convention and not at the suggestion of the various chairmen. That so large a body of women who had many other things to take up arranged to sing at every opportunity speaks highly for the power of community singing, also for the success of Mrs. Steele in this field.

Less than a year ago Mrs. Steele was elected an officer of the Missouri Federation of Music Clubs, an organization which, by the way, came into being through Mrs. Steele's efforts. She has since organized community singing in seventy-six counties of Missouri. It is a big, fine work, and success is bound to come to a woman of so much force and personal charm. Z. W. B.

Axman Praised as Santuzza

Gladys Axman, the soprano, appeared in several roles with the Aborn Opera Company, during its Brooklyn season. Following her "Santuzza," the Brooklyn Standard Union said she "gave a highly dramatic rendition of the part, and her voice was rich and sweet." She had equal success as Marguerite in "Faust."

Sorrentino Completing Festival Tour

Sorrentino, the tenor, has recently finished a successful tour comprising thirty-seven concerts, May festivals, etc. His season closed in Greensburg and Altoona, Pa. On May 20, he sang at the May festival in Coshocton, Ohio, Isolde Menges and other prominent artists also appearing.



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REVIEWS AND NEW MUSIC

John Church Company, Cincinnati

Sonata for Cello, Axel Raoul Wachtmeister

The composer of this sonata for cello and piano has wisely kept the technical difficulties within the powers of a good amateur performer. His work therefore will have a much wider sphere of usefulness than if he had written exclusively for a concert virtuoso. The sonata, which is in B minor, has three movements only. Here again the composer has shown good judgment, for monotony is hard to avoid in a four movement composition for an instrument of the somber and serious nature the cello is. The third movement is in 5/4 time—a time signature, by the way, which is to be found in an early sonata by Chopin and which was written long before the popular movement in Tchaikowsky's "Pathetic" symphony.

Carl Fischer, New York

Three Piano Solos, George F. Boyle

In the "Gavotte and Musette" and in the "Habanera" the composer has happily expressed the modern spirit of music with but little restraint from the characteristic forms in which he has written. Free as the two compositions are in melody and harmony, they are nevertheless true to the style indicated by the titles. The third work is a nocturne, called "The Lake," in which the composer has indulged his fancy to the full for the luxury of rich harmonies. All three of the pieces are well within the technical powers of most good amateur pianists.

Japanese Folksongs, Kosak Yamada

These ancient Japanese tunes, which have been modernized and harmonized by a native musician of Japan who has had all the advantages of a European training, will unquestionably appeal to many by reason of their genuineness. They are not Western imitations of Japanese, but Japanese melodies expressed in the western manner. The six songs are: "Counting Song," "Imago," "Flower Song," "Fisherman's Song," "Hukagawa," "Cradle Song." English texts, after the composer's literal translation, have been supplied by Frederick H. Martens.

G. Schirmer, New York

Tagore Poems, Reginald Sweet

East and West meet in these songs with words by the Indian poet, Tagore, and the music by the American composer, Reginald Sweet. The music is very simple, almost like recitative, but the simple music expresses much emotional complexity. These songs, with prose texts and recitative melodies, are quite unconventional. They are called: "On Many an Idle Day," "It Is the Pang of Separation," "Beautiful Is Thy Wristlet," "If It Is Not My Portion."

Chappell & Co., Ltd., New York

"Homing," Teresa Del Riego

This is a tuneful and very vocal ballad by the composer of "O, Dry Those Tears." It has the qualities in it that make for popularity.

"A Khaki Lad," Florence Aylward

The song is English and the words are all about Piccadilly, but the sentiment is human and the appeal worldwide.

"In Summertime on Bredon," Graham Peel

This ballad of seven verses by A. E. Housman has been set to music by Graham Peel in the style of a folksong. It has the rustic charm and character of a wholesome song of the soil.

Oliver Ditson Company, Boston

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A Forest Rondo, Louise Ayres Garnett

This is called a Shakespearean fantasy for children's voices and orchestra. The words are adapted from "A Midsummer Night's Dream" and "The Tempest." The music is tuneful and within the range of young voices. A piano accompaniment will suffice when an orchestra is not to be had.

Huntzinger & Dilworth, New York

"Oh, Mother, My Love," Roland Farley

The gentle rhythm and smoothness of the melody are very appropriate to the dainty poem by Eugene Field.

"Toreador of Mine," W. Franke Harling

This is a genuine Spanish serenade, so well made that the casual hearer might take it for a Spanish folksong.

"Jahrzeit," Rhea Silberta

This is an unusual song about an ancient Hebrew custom in commemoration of a departed loved one. The music is emotional and melodious.

Jessie Fenner Hill Gives Studio Musicale

Jessie Fenner Hill gave another of her enjoyable musicales in her beautiful residence studio, 1425 Broadway, New York, on Saturday afternoon, May 24, when she presented two artist pupils. These two singers have often been heard at Mrs. Hill's recitals, where they have always won the admiration of the many musicians and friends who have gathered there. On this occasion the excellent work done reflected great credit upon Mrs. Hill, as well as upon the young ladies whose work was so delightful.

Jeannette Thomas, who was in unusually good voice, sang effectively "The Star," Rogers; "Lullaby," Chadwick; aria, "Madame Chrysanthème," Messager; "Just You," Burleigh; "Down in the Forest," Ronald, and "De Ol' Ark's Moverin'," by Guion.

Julia M. Silvers, who possesses a rich, resonant contralto voice, rendered with her accustomed charm, "Values," Vanderpool; "The Sandman," Herman; "L'Angelus," melodic populaire de Bretagne; "Nina," Pergolesi, and "Mon coeur s'ouvre à ta voix," Saint-Saëns. For the closing number the Misses Thomas and Silvers sang Metcalf's "Absent."

Lina Coen accompanied sympathetically and played solo numbers by Gluck, and Chopin.

Elsenheimer Pupil in Recital

Helen Jalkut, an artist-pupil of Dr. N. J. Elsenheimer, gave an interesting piano recital in the lecture hall of the Granberry Piano School, Carnegie Hall, New York, on the evening of Thursday, May 22. The young artist, who has studied with Dr. Elsenheimer seven years, disclosed a well developed technic, strong individuality, and poetic instinct in her performance. Her program was made up of prelude and fugue (E flat major), Bach-Busoni; sonata, op. 26 (D major), Beethoven; MacDowell's "To the Sea" and "From a

Wandering Iceberg"; value, op. 42 (A flat major), Chopin, and Schumann's concerto, op. 54 (A minor)—in the latter Dr. Elsenheimer assisted by playing the orchestral part on a second piano.

This program gave the young artist excellent opportunity to display her art from many angles. Despite the inclement weather, a large and enthusiastic audience attended. Both the young artist and Dr. Elsenheimer deserve much praise for their fine work.

McKinney Pupil Gives Organ Recital

Howard D. McKinney, director of music at Rutgers College, gave the first of his pupils' recitals on Sunday afternoon, May 18, when Adella LaRue, organist of the Presbyterian Church, Bound Brook, N. J., presented a program on the Buckham memorial organ in the college chapel. Miss LaRue displayed a good technic and a thorough understanding of organ effects. The program comprised numbers by Borowski, Lemare, Guilman and Faulkes, and was heard by a large audience.

WHAT THE JURY THINKS

"AIDA," APRIL 17.

Herald Seven hundred of those near the last end of the line never passed the doorkeepers.
Tribune It is estimated that more than 1,000 persons were turned away from the doors.

ROBERT SCHMITZ, PIANIST, APRIL 17.

Times He displayed tone, technic, temperament, but the greater part of these was tone.
Tribune His tone was often blurred by his pedalling, and in fortissimo passages it was hard and dry.

Herald Franck was played with fine musical judgment.
Tribune The real Franck he just missed.

Sun His technic is finely developed.
Herald Technically his playing was not perfect.

American His technical resources meet every demand.
Herald (See above)

Globe He chose a program arranged with exquisite taste.
Post He proved himself more interesting as a player than as a program maker.

OPERA CHORUS CONCERT, APRIL 18.

Herald Hackett sang brilliantly.
Globe He was frequently inaudible.

Herald Mardones sang brilliantly.
Globe Often Mardones' voice was astonishingly weak.

Herald Mme. Sundelius sang exceedingly well.
Globe She was completely overpowered (in the "Inflammatus").

Tribune Hackett sang the "Cujus Animam" with rare taste and intelligence.
American Hackett's performance of the "Cujus Animam" was colorless.

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ARTHUR RUBINSTEIN OFF TO MEXICO AND SPAIN

Will Give Three New York Recitals Next Season, Devoted to Chopin, Debussy and Albeniz—To Play Falla and Stravinsky Novelties—Possesses Three Passports

Arthur Rubinstein, the pianist, left New York last week and went to Mexico. He will be back here next fall to fill the many engagements which Manager R. E. Johnston already has booked for him in the season of 1919-20—with more to come, so R. E. says—and in the meantime he is not likely to suffer for want of something to do. In the first place, there are about twenty concert dates to be filled in Mexico this spring, ten in Mexico City itself and ten more in the most important provincial cities. The Latin people are strong and demonstrative in their likes and dislikes. When they like an artist, they are tremendously positive in that liking and express it in the best way, namely, by buying tickets to hear him. That is what happens to Rubinstein in Mexico City. The Mexicans delight in his playing and are perfectly willing to fill the hall for all of his ten recitals, given within a short time of each other. Imagine any artist doing that in New York! Even the best liked never attempt, at the most, more than some half a dozen recitals, and those well scattered throughout a long season.

ACROSS THE OCEAN.

After finishing in Mexico, he will take a ship for Spain, where he will play forty or fifty concerts, as time allows. As a matter of fact, his Spanish manager has a call for one hundred and twenty Rubinstein concerts, but with his return to America and the other things that he must do in a limited space of time, the pianist will hardly play more than fifty this summer.

THE PLAYER OF ALBENIZ.

Those who were fortunate enough to hear Rubinstein play some of the splendid Spanish compositions by Albeniz will readily understand his vogue in Spain. It is impossible to think of a more virile, moving interpretation of the fascinating rhythms and the piquant accents than that of Rubinstein, who is the first international pianist of first rank extensively to exploit the works of the Spanish master, although they are so rich in opportunities that it is remarkable that nobody has done it before. All the pianistic world has known some of the Albeniz compositions, but it was only when they were called to Rubinstein's attention during a visit to Barcelona, and thereafter played regularly by him in his European concerts, that the world came to know what a tremendous genius of piano composition the late Spanish master was. Perhaps their tremendous technical difficulties have operated to keep them out of the concert halls, for it takes such a master of keys and nuance as Rubinstein to play them. One of his most moving experiences in Spain was a visit to the island of Majorca—beloved of Chopin and George Sand—where the widow of Albeniz resides and where he had the privilege of playing all those piano works of Albeniz that are collected under the general title of "Iberia" for her. She was moved to tears on hearing them, and, as she said, he played exactly as her husband wished them performed and as he played them himself.

THE PHILHARMONIC LEAGUE OF SPAIN.

Spain has a unique musical organization which might well be copied in other countries. It is the Philharmonic League of Spain, with headquarters in Madrid and branches in every city of any importance throughout the kingdom. The League will engage an artist for a stated number of concerts and give him appearances in every city where there is a branch, the number varying according to the size and love for music of the city. The artist is paid the same fee for each appearance, regardless of the city's size, and such deficits as may be incurred in smaller cities are made up for out of the profits won in the larger ones. This purely co-operative organization, working without thought of profit, enables all Spain to hear the best artists. Membership dues are the same in every branch; thus, the members in the smaller cities hear the finest artists of the day with no more expense than if they lived in the large cities and without the necessity of shouldering a possible deficit.

With this organization, as well as under private managers, Mr. Rubinstein has made several tours in Spain. His popularity may be judged from the fact that in Valencia he gave three concerts in six days and even at that, so many were unable to hear him or desired to hear him again, that he gave two additional recitals within the next five days with the hall sold out on both occasions. Mr. Rubinstein told a *MUSICAL COURIER* representative that he thoroughly enjoys playing in Spain, the audiences are so warmly responsive. They love Chopin, he says, above all composers except their own masters and while they receive Beethoven and the other classicists respectfully, their enthusiasm over Chopin, well played, is unrestrained.

THEN TO PARIS AND LONDON.

After finishing his Spanish tour this summer, he expects to play a few times in Paris and in London before returning to America. If political conditions and transportation permit, he will pay a flying visit to his family in Poland, as he has not seen them in three years and more. Mr. Rubinstein, by the way, is not married, his family being his parents and near relatives in the Polish city. He himself enjoys the unique distinction of carrying three sets of papers; his original Russian ones, as a native of Russian Poland; those from the present republic of Poland; and special ones from the King of Spain, who took him under his personal protection.

THREE SPECIAL NEW YORK RECITALS.

During the coming season, Mr. Rubinstein will do something quite original in the three New York recitals which he will give during the winter. The first one will be devoted entirely to Chopin, the second to Debussy, and the third to the entire "Iberia" of Albeniz. Mr. Rubinstein is universally reputed a specialist in the interpretation of the works of all three of the composers, who might be

classed as the Exotic School, and the opportunity to hear him in the playing of their works exclusively will be heartily welcomed by his many New York admirers.

FALLA AND STRAVINSKY NOVELTIES.

The pianist will also have two very interesting novelties next season, a new work for orchestra and piano, "Spanish Gardens," by Manuel Falla, perhaps the best known of living Spanish composers, in which the piano, in modern style, is treated more in the nature of an orchestral unit than as a solo instrument; and a work of Stravinsky, which that composer promised him a year ago, and the nature of which is not even known to Mr. Rubinstein as yet, although he expects to receive the manuscript from the composer's hand this summer.

All in all, it looks very much as if Mr. Rubinstein would not have any appreciable amount of spare time within the next year—which is not the worst fate that could befall a pianist.

H. O. O.

MRS. TAFT READS ANNUAL C. S. O. REPORT

Congratulates Cincinnati Orchestra on Excellent Season—One Member Lost Life in War

Cincinnati, Ohio, May 22, 1919.—At the recent stockholders' meeting of the Cincinnati Orchestra, Mrs. Charles P. Taft, the president, read her annual report, as follows:

Since our meeting a year ago our association has suffered an irreparable loss in the death of Mr. Chatfield. For five years chairman of the executive board, and during the entire existence of the orchestra he was one of the most helpful and enthusiastic supporters. His place cannot be adequately filled.

The season opened under difficult circumstances, with our country still at war and influenza epidemic. The former tied up railroad travel in the East, causing us to cancel important engagements there. The latter harassed us in many ways during the season, forcing us at the beginning to abandon our auction sale and postpone our first concert for four weeks, and further interfering during the entire year with our programs, dates and audiences. In spite of these complications we made tours (in addition to our usual outside engagements) extending as far north as Toronto and as far south as New Orleans. They were a brilliant success artistically. A financial success was impossible on account of excessive railroad rates. We played to crowded and enthusiastic houses in cities where we had never appeared before—Toronto, in the north, and Chattanooga, Atlanta, Nashville and New Orleans, in the South. It had long been our wish to go into the South, which, geographically at least, would seem to belong to us, but had been discouraged by reports of the indifference of the people for symphonic music. The triumph of this tour contradicted that idea and resulted in a demand for reappearances next year in every city where we played. A gratifying feature of the Southern tour was the fact that business men attended our concerts in large and enthusiastic numbers. It was their general verdict that no amount of advertising could ever have so far advanced the reputation of Cincinnati at these concerts. On this trip alone we played before 18,000 people. There is the same story of success wherever we have appeared.

Of the season at home too much cannot be said of the delightful concerts under the leadership of Mr. Yaeye, who has introduced us to much that was new in music and has so transmuted the old as to make it appear new by his interpretation.

In addition to the regular symphony and popular series, two concerts were given which will never be forgotten by those fortunate enough to have heard them. I refer to the exquisite recital by Mr. Yaeye so skillfully and delightfully accompanied by the orchestra; and the wonderful concert given in memory of our fallen heroes of the war. The combination of our orchestra, the May festival choir and soloists perfect for the occasion led by Mr. Yaeye in a spirit of reverence and exaltation, produced an effect indescribably lovely and touching. Thanks to him, Cincinnati has offered the most poetic and beautiful memorial to our dead given in this country.

It is a source of gratification that of the twelve men of the orchestra who went into the service only one lost his life.

Early in the season Kline Roberts, who had been with us for five years, resigned from the business management of the orchestra to enter the service of the country. Mr. Thiele, who has accomplished so much for music in Dayton, Ohio, has taken his place.

The prospects for next season are most encouraging. It has been our effort to extend our appearances into new districts, especially in the South, and this has been accomplished; during the coming season our Southern tour will cover even more territory.

With prospects for outside engagements so promising, we rely confidently on the continued and increased support of our people at home.

Respectfully submitted,

May 19, 1919.

(Signed) ANNIE SINTON TAFT, President.

Euphony Society to Give Nine Concerts

The newly formed Euphony Society has issued a circular from which the following is culled:

At the urgent solicitation of many friends and admirers of Mrs. James J. Gormley, it has been decided to organize a society which will represent harmony in all its phases and which will have for its object the furtherance of concert music mingled with an atmosphere of peace and good will toward mankind.

Carl Hahn, the conductor, has been engaged to take charge of a choral, consisting of one hundred selected voices. The season will begin in November, 1919. There are to be six afternoon musicales and three evening concerts, interspersed with several supper dances, which will tend to create sociability and good fellowship among members. Only artists of highest repute will be secured for these affairs and no effort will be spared to make this organization the greatest of its kind, both from an artistic and social standpoint. As membership is limited, and many applications have already been received, we shall be pleased to add your name to our list of members for the coming year, at your early convenience. Those joining now will be exempt from paying initiation fee. Dues for associate members are \$20 per year, plus \$2 war tax; total, \$22. Choral dues \$15, plus war tax. Members wishing boxes should apply for same to the president, Mrs. James J. Gormley, 916 St. Marks avenue, Brooklyn, N. Y., or to the chairman of boxes, Mrs. Parr H. Dole, Maplecroft, Garrison-on-Hudson, N. Y. The ball room of the Waldorf-Astoria has been engaged for all affairs of the New York Euphony Society.

Pianists' Club of Cincinnati Is Formed

In the Queen City a new club has been formed which will satisfy a long felt want. The society is called "The Pianists' Club" and its object is to foster the piano, its literature and its artists. Those at the helm, themselves pianists of high standing, are among the most ardent supporters of other art associations, and are consequently drawing their membership from other societies. The Pianists' Club, however, does not limit its associates to the professional world, but invites members also from the general public who simply love music. Consequently the membership is already large and the board expects to reach the maximum, 1,000 members, before the opening concert in October. The officers are: Mrs. Theodor Bohlmann, president; Mrs. Larned I. Snodgrass, vice-president; Mrs. A. D. Murphy, corresponding secretary; Mrs. George W. Walker, recording secretary; Mrs. J. Arthur Snyder, treasurer.

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GOTHAM GOSSIP

Speke-Seeley's St. Cecilia Club Concert—Kriens Symphony Club at Wanamaker Auditorium—Gilda Ruta Musical Soiree—Gustave L. Becker Indorsed as Teacher—Totten Pupils' Recital Praised—Augusta MacMannus New Treasurer of N. O. C.—Myer Goes to Seattle—Tribute to Spetz and Prager—Harriet McConnell on Tour

Shelley's New "Benedicite"—American Conservatory Students Play in Yonkers—J. Fletcher Shera Activities—Regular Globe Music Doings—Press Praises Ruano Bogislav—Freer Active in War Relief—Capouillies Solos Recommended—Flora B. Lyon's Fine Singing

A full house attended the annual concert and reception given by the St. Cecilia Choral Club, Henrietta Speke-Seeley, conductor, at the Bronx Church House, May 27. Notable on the program was the number of compositions by Americans or composers living in America. Carl Hahn's "The Trees" is sad but beautiful music, and received applause. Hahn's "The Message," Gilchrist's "The Bells" and Bugh's "The Melican Man" were all sung by the club in excellent fashion. A beautiful bouquet of white flowers was presented to Mme. Speke-Seeley, who has for a dozen years conducted the concerts of this club. Jennie L. Hill sang solos of importance, and other soloists were Miss Jackson, Miss Dawson and Edward Asfador, violinist. The latter's numbers were well chosen, and he had to repeat "In Carolina," by Worth. Mr. Worth assisted at the organ, and Mrs. George N. Deyo and Mme. Speke-Seeley took care of the piano accompaniments.

GILDA RUTA MUSICAL SOIREE.

A large and enthusiastic audience was in attendance at the Hotel Majestic, May 27, at a musical soiree given by Countess Gilda Ruta, the distinguished pianist, composer and teacher. Assisting in the evening's entertainment were Bessie Joste, soprano, and Harold Fowler, tenor, who included in his group a song of Mme. Ruta's, "Serenata Espagnola," which was received with much applause.

The talented and serious pupils of the countess furnished an evening of piano music that showed the results of careful preparation. The ensemble numbers were Coronation March (Meyerbeer), played by Misses De Macchi, Menna, and the sisters Anna and Maria Rossano, and Military March (David), rendered by Misses Freifeld, Ente, Laub and Zaubler. Solo numbers were contributed by Adele Freifeld, Ida De Macchi, Marion Ente, Anna Rossano, Ruth Zaubler, Angeli Curci, Maria Rossano, Sofie Laub and Emma Menna. One was impressed by the thoroughness with which the technical groundwork has been developed in each case. Individual comparisons are not necessary, in view of the general excellence of the playing of each. The charm of little Adele Freifeld and Marion Ente, as well as their graceful and expressive playing, was thoroughly appreciated by those present.

Three violin pupils of Mme. Ruta, Masters Gambarelli, Rossano and Weltert, appeared on the program and were sincere and earnest in their playing; each performed with telling effect. There were beautiful floral tributes for the young ladies, and the eloquent applause following the playing of each showed how thoroughly the work of Gilda Ruta was appreciated.

KRIENS SYMPHONY CLUB AT WANAMAKER AUDITORIUM.

These have been busy days and evenings for Christiaan Kriens, the composer and conductor. He has had four concerts within ten days. At the Wanamaker auditorium, May 24, the Kriens Symphony Club appeared in a short but interesting program. The Kriens suite, "In Holland," comprises four pictures of character; it was the gem of the program, and undoubtedly the orchestra's best work. An overture by Boildieu, a Haydn symphony, and "The War March of the Priests" (Mendelssohn) completed the orchestral numbers. Mary Waterman, violinist, played the Mendelssohn concerto with orchestra in a manner forecasting a brilliant future. She played with much poise for a first appearance. Grace Nieman, harpist, played a solo (not included on the printed program), and John Kappeler, cornetist, gave two enjoyable numbers.

GUSTAVE L. BECKER PRAISED AS TEACHER.

Gustave L. Becker last autumn recommended his pupil, Weldon Carter, as teacher of piano to a Washington institution. That his pupil has made good is proven by the

appended indorsement from the school. Mr. Becker has begun his summer term, which is especially planned for young teachers desiring to benefit by special study under an acknowledged authority.

Dear Mr. Becker:

Mr. Carter came to us under very trying circumstances, filling the position made vacant by the sudden death of Mr. Jones. The class as a whole has been held together, none of the pupils having left on account of the change of methods, ideas or of the man himself. Mr. Carter is well liked by all pupils and members of the faculty. His work is showing most satisfactory results. His pupils are all interested in their work and they appreciate him as an able teacher and thorough musician.

We had the opportunity to hear Mr. Carter play last Friday evening, when he assisted at a junior concert. He showed himself to be an artist in every sense of the word. His playing was really magnificent and personally I have not heard such liquid tone, pure technique and finished work from any of the local pianists or many of those who come to Washington as big artists.

Mr. Carter will remain with us next year, and we feel confident his work here will show for itself, when he becomes better known to the Washington public. Very truly yours,

(Signed) W. W. DELANO, Secretary.

TOTTEN PUPILS RECITAL PRAISED.

Abbie Clarkson Totten, soprano and teacher of piano and voice, gave a recital in her studio, Tottenville, S. I., May 22. A local paper has the following notice of this affair:

One of the most pleasing programs of high class music that was ever given at an affair of this kind. Each one in his or her turn endeavored with touch and expression to bring out the full meaning of the composition played.

Mme. Totten, soprano soloist, besides being teacher of voice and piano, rendered several selections. Celia Alpine, a pupil, was the accompanist. Master James Easton was presented the card for the highest average mark, and Robert Paugh, nine years old, was awarded the medal for having memorized the most music during the past year. The presentations were made by Mme. Totten. After the program refreshments were served.

AUGUSTA MACMANNUS NEW TREASURER OF N. O. C.

An error in print of the past is corrected in stating the fact that Augusta MacMannus is the newly elected treasurer of the National Opera Club of America, Katharine Evans Volz Kleiner, president. Mrs. MacMannus is a well known music enthusiast and social leader, and brings to the club a fund of knowledge which will greatly aid the cause.

MYER GOES TO SEATTLE.

Edmund J. Myer has closed his New York season, and opens his summer term of ten weeks in Seattle, Wash., June 23. Mr. Myer is well known as an authority on vocal technique, having printed many standard books on the subject. He has had a very busy season during the winter, but looks forward to the summer class on the Pacific Coast.

TRIBUTE TO SPETZ AND PRAGER.

Margaret Spetz and Samuel Prager, both school children studying at the American Institute of Applied Music, Kate S. Chittenden, dean, appeared in their own recitals at headquarters a fortnight ago. Following their appearance, one who was present wrote Gotham Gossip as follows:

I wish you could have heard this little boy, Samuel Prager, on Saturday afternoon. I am convinced that he is the most talented child I have ever heard. His Bach suite was really good playing and the Haydn sonata was charming. The other things all showed musical feeling, lovely tone and good brains. He had a large and enthusiastic audience in spite of the weather. Margaret Spetz played her whole program mighty well. The Mozart "Pastorale variée" was delightful and her classic pieces very well thought out. The audience also very much liked her modern pieces, especially the Chopin-Liszt "Chant polonois." Both children are in school, carrying a big lot of work and getting excellent marks, and this music in no way interferes with their ordinary pursuits.

HARRIET MCCONNELL ON TOUR.

Harriet McConnell, especially engaged as soloist with the Minneapolis Symphony Orchestra, has been on tour with that organization since April 5. They are covering a large section of the Middle West, and the contralto is winning much reputation for her beauty of voice and soulful singing. She has done much to popularize the songs of Hallet Gilbert. About June 10, Miss McConnell will return to New York.

SHELLEY'S NEW "BENEDICITE"

Harry Rowe Shelley has finished a highly original and effective setting of the "Benedicite Omnia Opera," which is unlike anything he ever composed. It has been sung by his choir of fifty voices at Central Congregational Church, Brooklyn, these singers being very enthusiastic over it. Certain progressions and cadences suggest Gregorian style, others are altogether modern, the entire work a striking novelty. It will soon be issued.

AMERICAN CONSERVATORY STUDENTS PLAY IN YONKERS.

Fourteen numbers made up an interesting program of piano solos and duets given May 21 at the F. W. Riesberg studio, Yonkers, some of the players being pupils of his at the New York American Conservatory of Music, Hein and Fraemcke, directors. Louis V. Waldron is a talented, boy, and Florence Burns studies carefully. Thelma Has-

sett plays the violin very well indeed. Avis L. McClean is in the "artist class," proving this in her performance of Liszt's second ballade. Doris Farr has natural talent, and Miriam Rayfield is developing into a first class pianist. Jean Milne is learning nicely, and Ceinwen Williams is making steady progress. Helen Riesenfeld played with excellent expression and correctness. "Thoughts and Shadows," in manuscript, for violin, by the sisters, Tilly and Nanny Jay, was played by Bessie Riesberg, and had to be repeated. The Jay sisters show undoubted talent for composition, and should persist in the study of this art. The studio was crowded with interested listeners.

J. FLETCHER SHERA ACTIVITIES.

J. Fletcher Shera, conductor of music at St. James M. E. Church, 129th street and Madison avenue, has given notable works there this winter. The most recent was Gaul's "Holy City," with a chorus of fifty voices. Lulu Cornu, contralto of All Souls Unitarian Church, was the visiting artist on this occasion. Mr. Shera has been active in musical matters connected with various government loans. Songs were expressly written for the Liberty Loan organization, fifty thousand copies being printed. The songs were prepared to catch the public fancy, and as such are well written. The Liberty Loan Music Committee is composed of J. Fletcher Shera (chairman), Clarence Dickinson, Ward Stevens, Mark Andrews and Emily Nichols Hatch, some of whom wrote "Liberty songs."

The four minute song men, under Mr. Shera's direction, originally organized under the department of public information at Washington, although having received their honorable discharge from the Government, sang for the Victory Loan and at hospitals for the convalescent soldiers and sailors. The song men were recruited from the various choral organizations of the city, church choirs, opera singers and soloists. They were a mighty body of wonderful voices, probably the best volunteer organization New York has ever seen.

REGULAR GLOBE MUSIC DOINGS.

The Regular Globe Music doings include free classes and organizations. There is an oratorio society, vocal classes, violin, piano, mandolin, guitar, string quartet and orchestral departments. Some of these are in charge of eminent specialists. Recent public information concerning these is as follows: Globe Oratorio Society, Dr. Clement B. Shaw, conductor; Tuesday evenings at 8 o'clock at P. S. No. 27, Forty-second street and Third avenue, Oscar F. Bjorkman, manager. Vocal classes—Frederick H. Haywood, Carnegie Hall, Saturdays, 3 p. m., and Mondays at 8 p. m., at the Stuyvesant Neighborhood House, Ninth street and Stuyvesant place, J. Uly Woodside, assistant. Mme. M. De Sessler, 404 Third street, Brooklyn, Tuesdays and Fridays, 2 p. m. Rosa Linde on Thursdays between 5 and 7 o'clock at 42 West Ninety-sixth street. Harmony class—Edward Kilenyi, Stuyvesant Neighborhood House, Ninth street and Stuyvesant place, Thursdays, 4 p. m. Last meeting this season. Orchestras—Red Triangle Symphony Orchestra, Y. M. C. A., 53 Hanson place, Brooklyn, Mondays and Wednesdays at 7:30, Professor Simonis, conductor; Max Margolis, Y. M. H. A. Building, 345 Ninth street, Brooklyn, Mondays, 8 p. m. Piano class—Leila T. Moses, 1157 Lexington avenue, Sundays at 11 a. m. No vacancies. Leonie Cocquet, 834 Vanderveer place, Woodhaven, L. I., Saturdays at 1 p. m. Violin class—Leonie Cocquet, 834 Vanderveer place, Woodhaven, L. I., Saturdays at 7 p. m. Guitar class—Stellario Cambria, Saturdays at 8:30 p. m. Mandolin classes—Stellario Cambria, 118 West 112th street; girls, Mondays at 8:30 p. m.; boys, Saturdays at 7 p. m. String quartet class—David Talmage, 362 Clermont avenue, Brooklyn, Tuesday mornings at 10 o'clock. Voice hygiene class—Dr. John J. Levbarg, 1425 Madison avenue, Mondays at 8 p. m. Send applications by mail.

PRESS PRAISES RUANO BOGISLAV.

Following Ruano Bogislav's recent recital at the Princess Theater, a repetition of one given a month previously, she received much praise in the New York papers, two of which were as follows:

One of the most original and entertaining recitals of the present season. . . . Has been besieged to repeat it.—New York Telegraph.

Unusual musicale. . . . Capacity audience whose appreciation was sincerely and enthusiastically expressed.—New York Journal.

FREER ACTIVE IN WAR RELIEF.

Eleanor Everest Freer has had an exceedingly busy four years. For eighteen months past her home in Chicago was turned into a Red Cross shop for the war relief club. Thirty-eight tons of supplies valued at nearly \$20,000 were sent to France. The Paris "Chicago Hospital Foundation" was inaugurated there. In her few moments of leisure she set two poems by Lee Nichols to music. He is a

(Continued on page 45.)

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ACROSS THE COUNTRY

Albany, N. Y., May 28, 1919.—The Mendelssohn Club gave its third and last concert of the season to a crowded house in the Education Building, Dr. Frank Sill Rogers conducting a varied program. The assisting artist was Florence Macbeth, who immediately won favor with her charming manner and lovely voice. Her groups of songs included numbers by Handel, MacFadyen, MacDowell and Vanderpool's "Values"; "Moonlight-Starlight," Gilbert, and for encores "Annie Laurie," "Comin' Thro' the Rye," "In Italy," and "The Cuckoo Clock." She sang two operatic arias from "The Pearl of Brazil" and the mad scene of "Lucia," both in good taste and with a clear voice that lends itself admirably to all the demands of the coloratura. The club was heard in the Bach-Gounod "Ave Maria" (Miss Macbeth singing the solo) and in "Swing Low Sweet Chariot," "In Flanders Fields," "The Long Day Closes," "Mother o' Mine," and "Summer Evening." Incidental solos were sung by Lowell D. Kenney and Howard Smith. William G. Franke, of Troy, played the flute obligatos for Miss Macbeth, and Harry Alan Russell and George Yates Myers were the accompanists.—The twentieth anniversary of the Mason School, of which J. Austin Springer is head, will be held the week of June 16, with special programs by Mr. Springer, J. Reid Callanan and Frances Sayles. Mr. Springer is studying with Harold Bauer.—"President's Night" was observed last evening by the Monday Musical Club, Mrs. Horatio Snow Belows, the retiring president, arranging the program for the musicale and reception. Assisting Mrs. Belows in receiving were Mrs. George D. Elwell, newly elected president; Mrs. Leo K. Fox and Florence Page. The program included selections by a male quartet (husbands of the members) Edgar S. Van Olinda, Lowell D. Kenney, Leo K. Fox and George D. Elwell; contralto solos, Mrs. Adna W. Risley; violin solos, Mrs. Peter Schmidt, and soprano solos, Mrs. Edward H. Belcher. The accompanists were Mrs. George D. Elwell, Esther D. Keneston and Lydia F. Stevens.—Betsey Lane Shepherd, soprano; Sara Gurwitsch, cellist, and Eleanor Foster, pianist, gave two evenings of music in Centennial Hall. A feature of Miss Shepherd's program was the rendition of songs of the nations—Russian, Irish, Scotch, Norwegian, English and American.—A musicale was given recently by Anna Barrett, soprano; Julia Verch violinist; Madelyn Preiss, soprano; Ben Franklin, tenor, and Mary Fitchett, pianist.—Dr. Albert Jeffery, of Boston, gave a recital on the new organ of the First Congregational Church, playing compositions by Merkel, Mendelssohn, Handel, Lemmens, Borowski, Bonnet, Stebbins, Widor, Dubois, Debussy and concluding with the marche cortege from "La Reine de Saba," Gounod.—Pupils of Laura Marcia Nelliger Ross were heard in recital recently, assisted by Mrs. Frederick W. Kerner, contralto, who sang Mary Turner Salter's "Blossom Time."—Russell Carter will conduct two courses in music at the summer school of the State College for Teachers in July and August. He will also conduct sings each Monday night at the college.—An "Hour of Music" was a feature at Miss Quinn's school recently, with a talk by Cordelia L. Reed, and with Mary Gibson as the assisting soloist.

Ann Arbor, Mich.—(See letter on another page.)
Beaumont, Tex.—(See letter on another page.)
Boston, Mass.—(See letter on another page.)
Baltimore, Md.—(See letter on another page.)
Bowling Green, Ohio.—(See letter on another page.)
Burlington, Vt., May 22, 1919.—The annual graduates' concert in the classes of music at Mount St. Mary Academy was given May 20, by Regina Alice Raymond, violinist, and Marion Church Brooks, Muriel Weston Fennell and Constance Catherine O'Connor, pianists. The large audience gave the young artists much applause.—Elizabeth Burritt Bradish, who has returned from a winter spent in study and teaching in New York, has opened her studio for summer vocal classes and may decide to remain here next winter.

Canton, Ohio.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)
Cincinnati, Ohio.—(See letter on another page.)
Cleveland, Ohio.—(See letter on another page.)
Dayton, Ohio, May 26, 1919.—The last symphony concert of the season was given by the Minneapolis Orchestra in Memorial Hall, May 6. Mr. Oberholfer is a great favorite in Dayton and his orchestra is always warmly received. The program included the Kalinnikow symphony, No. 2, and Tchaikowsky theme and variations from suite No. 3. The soloists were Emma Noe, soprano, and Finlay Campbell, baritone.—In Memorial Hall on May 15, Paul Katz, a boy of eleven years, gave a most unusual violin recital. This young violinist has been studying for some time under Emil Heermann, concert master of the Cincinnati Symphony Orchestra. The program he gave was in every way worthy of an adult virtuoso. Not only did he display remarkable technique, but astonished his audience by his graceful bowing and musicianly interpretations. His program included a Tartini sonata, concerto in D major (Kreutzer), minuet in D (Mozart), chanson, "Louis XIII et Pavane" (Couperin-Kreisler), "To a Wild Rose" (MacDowell-Hartmann), "The Bee" (Schubert), and ballade and polonaise, (Vieuxtemps). The Mozart minuet and Schubert's "The Bee" were given with astonishing grace and charm. Selma Meis was his accompanist.—A splendid concert was given in Memorial Hall, May 21, by a quartet of Metropolitan Opera stars. The quartet was composed of Mme. Alda, Caroline Lazzari, Rafaelo Diaz, who took the place of Martinelli, and De Luca. The ensemble numbers were especially enjoyed. The program included a duet for contralto and baritone from "La Favorita," duet for soprano and tenor from "Madame Butterfly," trio from "Faust," and quartet from "Rigoletto." Erin Ballard and Gennaro Papi were the accompanists.

Detroit, Mich.—(See letter on another page.)
Fitchburg, Mass.—(See letter on another page.)
Greenville, S. C., May 19, 1919.—The conservatory of music of the Greenville Woman's College, George H. Schaeffer, director, presented Carolyn Cartwright, soprano pupil of J. Oscar Miller, in a graduating recital on

O'SULLIVAN Recognized



Photo by Matzene, Chicago

The following clipping was cut from the editorial page of the MUSICAL COURIER of May 15. It is a news comment, but it makes a wonderful advertisement, and will be read with the greatest interest by managers throughout the country who run concerts to make money:

John O'Sullivan, the tenor, gave his second recital at Symphony Hall, Boston, on last Sunday evening and for the second time within six weeks sold out the house. Only three artists before him have gone to Boston into Symphony Hall for a Boston debut and repeated to a sold out house within six weeks of their first appearance—John McCormack, Amelita Galli-Curci and Jascha Heifetz. Which would seem to point out very distinctly the class of artist that Mr. O'Sullivan is proving himself to belong to.

O'Sullivan is now in France participating in the great Peace performances at the Paris Opéra. He will appear in America from October to May next season, and the liveliest managers will make big profits with him. Considering his drawing powers, his fee is most reasonable. Write for information to

F. J. McISAAC, Room 1128, No. 6 Beacon Street, Boston

Friday evening, May 2. Miss Cartwright was assisted by Frances Johnston, violinist, and Mrs. J. Oscar Miller, accompanist. Her program contained numbers by Charpentier, Branscombe, Beach, Brown, Handel, Massenet, Chausson, La Forge, Centanini, Dunn, Gaul and Gilberte.—On Friday evening, May 16, Dorothy Starbuck, pianist pupil of George H. Schaeffer, was heard in a graduating recital, in which she had the assistance of Alice Todd, soprano, a pupil of Mr. Miller. The former played the following: Sonata, op. 26, Beethoven; prelude in E minor, and improvisation, op. 46, MacDowell; nocturne in E major, Chopin; rhapsodie No. 11, Liszt. Miss Todd sang songs by D'Hardelot, Caldara, Massenet, Woodman, Foster, Campbell-Tipton, Turner-Maley, Dunn and Scott.

Hays, Kan.—(See letter on another page.)
Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Mexico City, Mexico.—(See letter on another page.)
Milwaukee, Wis.—(See letter on another page.)

Missoula, Mont., May 21, 1919.—The school of music of the Montana State University gave another faculty recital in the university auditorium last evening, all numbers received with the appreciative applause which always marks the appearance of the artists of the faculty. De Loss Smith, baritone; William Coburn pianist; Mrs. Smith, accompanist, were those who appeared and the following program was presented in the artistic manner which characterizes the faculty concerts. There were numbers by Massenet, Grieg, Boyd, Mr. Coburn, Liszt, Mack, Ware and Guion.—The vocal pupils of the Abernathy Studio were heard in recital Monday evening, May 19. These programs, given at regular intervals during the teaching season, are what Mr. Abernathy calls "work out" recitals and a feature of the excellent work done in this studio.—The piano pupils of Eva Coffee presented a program of real merit to a large company of parents and friends at the parish house of the Church of the Holy Spirit on the evening of May 8. The numbers were played with admirable ease and interpretation for students so young, and each little performer won hearty applause. Those taking part were: Wiletta Kline, Ethylene Parsons, Mary Tyndal, Barbara Sterling, Helen Travenner, Louise Heyfron, Lucy Goslee, Helen Krebs, Nora Fitzgerald, Helen Putney, Faith Jacobs, Eva Smith, Lucille Bonnet, Daphne Cummings, Frances Richards, Leah Latimer, Thelma Cox, Margaret Peterson, Robert Schlick and Lawrence Putney.—The University School of Music will present Grace Lawlis (piano) and Gertrude Hassler (voice) in a recital on Thursday evening, May 22, at the university auditorium. Both young ladies have appeared before Missoula audiences in the past and have won a place for themselves among the younger musicians of the city.

Montpelier, Vt., May 22, 1919.—An important musical event of the season was the first appearance in this city, May 21, of Marion Keeler, the young coloratura soprano of Burlington. She had the assistance of her teacher, Florence Wood Russell, at the piano, and of William Windsor Ward, cellist. Miss Keeler's lovely voice and art captivated her audience, which gave her an ovation. Her numbers included "Caro Nome," the "Shadow Song" from "Dinorah," Saar's "Little Gray Dove," Campbell-Tipton's "Spirit Flower," Massenet's "Crepuscule," Handel's "Lusinghe piu carre," and other numbers. Mrs. Russell sang "Happy Days," by Strelezki, with Miss Keeler at the piano and an obligato by Mr. Ward. Mr. Ward's numbers were Rubinstein's melody in F and Gottman's concerto in A.—The Montpelier Band gave its first concert of the season, May 22.—Under the direction of Mrs. Harrington Adams a big musical production of "Somewhere in America" is to be given June 5, at the Playhouse, and at Barre the next day. The performances will be under the auspices of the Elks, but 25 per cent. of the proceeds will go to the Salvation Army.

Montreal, Canada.—(See letter on another page.)
New Orleans, La.—(See letter on another page.)
Oakland, Cal.—(See "Music on the Pacific Slope.")

Petersburg, Va.—(See letter on another page.)

Raleigh, N. C.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tampa, Fla., May 20, 1919.—At the annual business meeting of the Friday Morning Musicales, held May 2, the following efficient officers were elected for the ensuing year: President; Mrs. C. V. Dickens; first vice-president, Mrs. H. M. Lykes, Jr.; second vice-president, Mrs. C. A. McKay; recording secretary, Ena Sherrill; corresponding secretary, Mrs. Alonzo McMullen; treasurer, Mrs. S. W. Jackson; musical director, Hulda Kreher; orchestra director, Hulda Kreher; orchestra accompanist, Mrs. Ernest Kreher; chorus accompanist, Emily Bowyer; librarian, Mrs. Carl Newborn; directors, Mrs. W. D. Bailey and Mrs. M. M. Taylor. The reports from the various departments on the year's work indicated creditable activity, considering the exigencies of the last winter, incurred through the unsettled conditions and the prevailing epidemic. The students' department—the future hope of the organization—has been growing in success and prosperity under the direction of Mrs. H. M. Lykes, Jr., who, by virtue of her office as first vice-president of the Friday Morning Musicales, assumes the presidency of this department. The annual recital, given on Friday evening, May 9, concluded the year's work of the student department. A very pleasing program was creditably given. The following students appeared: Pianists—Gertrude Tucker, Bertha Helen Weisberg, Katherine Broadwood, Annie Flagg Wilder, Master Paul Davis, Marjory Dempsey, Virginia McMasters, Jeannette Simmons, Jewel Lastinger, Edna Barritt, Nell Buchanan, Ella Rose Steele; violinists—Aurelia Adama, Dorothy Adamson, Leonore Miller, Dorothy Richards, Irene Smith, Doris Wright, Master Philip Neuwirth; orchestra accompanist, Ora Mizell.—The Business Girls gave a very enjoyable musicale in the lobby of the Y. M. C. A. The program was cleverly worked out, to the delight of an appreciative audience.

Toronto, Canada.—(See letter on another page.)

GOTHAM GOSSIP

(Continued from page 44.)

young English composer who lost his right arm at Ypres in 1915. The two songs are well liked, and there is a demand for them.

CAPOUILLIEZ SOLOS RECOMMENDED.

F. Reed Capouilliez, soloist at the second Baptist Church, Philadelphia, sings standard solos at the various church services. During the past three weeks he sang the following, all of which are more or less known, and highly recommended: "Behold the Master Passeth By" (Hammond), "From the Depths" (Campana), "Recessional" (De Koven), "Sing, the Dawn Is Come" (Coerne), "Come Unto Me" (Coenen), and "Salve Regina" (Parker).

FLORA B. LYON'S FINE SINGING.

Flora B. Lyon, soprano of the Scotch Presbyterian Church and of Temple Gate of Hope, Washington Heights, Rev. H. L. Martin, rabbi, sang the solo "Rebuke Me Not" (Wilkinson) splendidly at a recent temple service. Lyric and dramatic voice quality were both prominent, each in proper place, making her singing effective.

Speke Seeley Pupils Prominent

Henrietta Speke Seeley's pupils are continually before the public. Miss Morlang has sung much at various gatherings, for clubs and churches. She sings Sunday mornings at the Harlem Lutheran Church, and evenings at a Williamsbridge church. Mrs. J. W. Dawson, contralto, is the new soloist at Dr. Petty's church (Baptist) and others are in various choirs.

MUSIC ON THE PACIFIC SLOPE

THOUSANDS JAM SAN FRANCISCO AUDITORIUM TO HEAR McCORMACK

Celebrated Tenor Gives Two Concerts to Sold Out Houses—Enthusiasm Remarkable—Carl Seyffarth Preparing for New York Debut—Hana Shimozumi to Enter Operatic Career—Notes

San Francisco, Cal., May 17, 1919.—John McCormack, last on the list of visiting artists, and, by the same token, the head of them all in popularity, closed the season in a blaze of splendor. Last Sunday afternoon the Exposition Auditorium, which officially seats 10,000, and may be made to hold more by overcrowding the main floor, was practically filled—only a few scattered seats remaining unclaimed—and tomorrow afternoon will see a repetition of that condition. Only one other singer has drawn capacity audiences into that roomy hall, Amelita Galli-Curci. The distinguished tenor has won in the affections of the people of his adopted country a place peculiarly his own—a place that no other tenor has ever held. The winning was accomplished so simply and naturally that those who seek recondite reasons are baffled.

McCormack sings with sincerity and simplicity, of the loves and sorrows of mankind, in a voice of beautiful intonation and sweetness. That is the whole secret of his success. Yet his sincerity and simplicity have accomplished what elaborate artifice has failed to effect. Popularity resulting from the focus of individual interests upon a person esteemed is his.

McCormack was in excellent voice for his first recital. A slight hoarseness clouded a few passages in his opening number, "Il mio tesoro," from Mozart's "Don Giovanni," and his clear upper tones were dimmed occasionally in the extra number which followed—Handel's "Come, Beloved." However, this mistiness passed quickly, and the pure clarity of tone was undiminished thereafter. His progress through the program made one realize that he is singing better today than ever before. He has lost nothing in his affecting emotional timbre or of his smoothness of phrasing, and he has gained in mastery of detail.

Edwin Schneider, at the piano, was competent, sympathetic, and accurate as one could ask an accompanist to be. Donald McBeath, the young violinist, showed a good technic and tone, but no noticeable signs of an enthusiastic temperament.

CARL SEYFFARTH PREPARING FOR NEW YORK DEBUT.

Carl Seyffarth, the young San Franciscan pianist who is spending the summer months here in rest and quiet practice preparatory to his formal debut in New York next season, played for the members and guests of the San Francisco Musical Club on Thursday morning, presenting two compositions by Ilya Youff—no-

turne and "Ballad Tragique." Mr. Seyffarth has the true artistic spirit and something definite to say—that is, he is not merely a pianist with a fluent technic. In the brief space of the two compositions he revealed depths of personal insight and sincerity. The remainder of the program was contributed by Vivian Kingston, soprano; E. Marion De Guerre, pianist, and Mrs. George C. Winchester, soprano.

HANA SHIMOZUMI TO ENTER OPERATIC CAREER.

Hana Shimozumi, a young Japanese soprano, who is a native of Hawaii and has lived in San Francisco nearly all her life, gave a farewell recital on Friday evening, before her impending departure for New York to enter upon an operatic career. She has a fresh, clear and sympathetic voice, which has in its timbre none of the thinness and reedy astringency so characteristic of the Oriental tone production. It has not yet fully developed its possibilities, and is in a state more lyric than dramatic, and it has promise of a rich efflorescence. Miss Shimozumi has a contract calling for her engagement next season with a well known impresario, and she has been coaching here with Alexander Bevani in preparation for stage appearances. In her recital she was assisted by T. M. Tomita, a young Japanese cellist with a decided aptitude for the instrument, and Shunzo Mitani, a Japanese pianist.

NOTES.

The annual recitals of the Ada Clement Piano School are set for the coming week. There will be three in all, illustrating the work from the first primary grade to the second intermediate grade, and there will be eighty-eight participants.

A club for the study of orchestral and chamber music is to be organized under the auspices of the Pacific Musical Society. Alexander Saslavsky, former concertmaster of the New York Symphony Society, is to be the director. The plan includes the presentation of four invitational concerts during the course of the coming season.

Herman Heller's Sunday morning concerts in the California Theater, with an orchestra of fifty-five, continue to have an unabated attractive power for the people. The twentieth in the series will be given tomorrow morning, with a program including MacDowell's "Indian" suite, Halvorsen's processional march, the overture to "Mignon," Herbert's "American" fantasia, and the "Angelus" from Henry K. Hadley's third symphony.

Evelyn Snow, dramatic soprano, has been selected to sing at the production of Joaquin Miller's "Tally Ho" tomorrow afternoon at the annual mountain play on the slope of Mount Tamalpais. Miss Snow is a pupil of Alexander Bevani, and expects soon to start her professional career with an important vaudeville engagement. R. C. B. B.

OAKLAND'S HIGH SCHOOL FESTIVAL ATTRACTS ATTENTION

Huge Audience Hears Splendid Work of Eight Hundred Students—Song Festival at New Welsh Church—San Diego Organist Comes to Oakland—Fine Soloists at Mills College Concert

Oakland, Cal., May 21, 1919.—Five thousand people attended the concert given by eight hundred students of the music department—high school section—of the Oakland public schools, Friday evening, May 16, at the Municipal Auditorium. On the floor was placed the Technical High School Band, and behind on a raised platform the Fremont High School Orchestra. Above these, in the curved rows of the gallery, sat the mass of the singing section, the girls in white, under the flags of the allied nations, forming a background to the two hundred or more boys. These singers displayed excellent vocal training. The orchestra and band also showed proficiency of a high order. Handel's "Hallelujah" chorus was inspiringly sung as the climax and finale of the first annual High Schools' music festival.

The program was under the direction of Glenn H. Woods, director of music in the Oakland public schools. The vocal and instrumental instructors were as follows: Alice Bumbaugh, Eleanor Busch, Blanch Kummer, Alice Eggers, Lulu Merchant, Mesdames Helen Dreiski, M. W. Davis and George T. Matthews; accompanist, Mrs. Helen Dreiski; band director, Franklin Carter; orchestra director, A. C. Olker; business manager, Miss Z. W. Potter. Next year's program is expected to occupy several days, and will be an important event.

SONG FESTIVAL AT NEW WELSH CHURCH.

The newly completed Welsh Presbyterian church was dedicated Sunday afternoon, May 11, the special music being under the general direction of R. S. Parry. Selections were given by the chorus choir and the Cymric Quartet, composed of Mrs. Watkins, Miss Griffiths, I. H. Matthews, and Arthur Watkin. Hugh J. Williams, the well known Welsh tenor, was also heard in song numbers. At the evening service, hymns of Wales were sung, solos on this occasion being given by Grace Jones, Annetta Williams, Griff Roberts and Morgan Jones.

FINE SOLOISTS AT MILLS COLLEGE CONCERT.

Under the direction of Edward Faber Schneider, Mills College Department of Music gave its annual concert at St. Francis Hotel, San Francisco, May 10. An interesting program was given by the following: String quartet—Faith Van Horn, Pamela Tyler, Signor de Grassi, Gladys Washburn. Jacque Levis played second violin for one number. The vocalists were M. Lois Rennie, Willie May Spalding, Helen Rich, Helen Boyle, Lotta Harris, Bernice

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PACIFIC SLOPE

Tutt; the pianists, Leah Stalder, Isabelle Becker, Ruth Carr, Elinor Klink. The Mills College Chorus also participated. Norma Petro and R. Sheuermann were the accompanists.

SAN DIEGO ORGANIST COMES TO OAKLAND.

The Plymouth Congregational Church has secured the services of George B. Edwards, recently of San Diego, as its organist and choirmaster. Mr. Edwards is a composer and musician of note, and has given many recitals in various cities. He is being welcomed in the musical and literary circles of the bay cities.

GRACE JONES GIVES PUPILS' RECITAL.

Piano pupils of Grace Jones participated in a recital at her Prince street studio recently. Everett Nourse, aged seven, displayed remarkable proficiency in harmony and composition, transposing several pieces and playing his own compositions. Other pupils who acquitted themselves well were Constance Edwards, Patricia Edwards, Carolyn Whiting, Ayleen Ashton, Ellen Jorgenson, Jane Ashley, Dorris Hatch, Davis Hatch.

NOTES.

Alice D. Endress writes she gave a very successful pupils' violin recital at her home studio, Desmond street, April 24.

Robert MacLure, a young baritone, appeared recently in recital at Ebell Hall, assisted by Stella Howard, pianist, and Cedric Wright, violinist.

Julian T. Waybur, secretary of the Berkeley Musical Association, which has just completed its ninth season of successful concerts, has been appointed to reorganize the university extension division music work.

Musical and other numbers were given on Mothers' Day at the Municipal Opera House, May 11, prepared by a special committee of the Oakland Merchants' Exchange.

Mothers' Day was also celebrated by the Municipal Band, directed by Paul Steindorff, in their Sunday afternoon concert in Lakeside Park, when specially suitable numbers were chosen for the occasion.

A number of new songs were introduced recently at a meeting of the Berkeley Community Chorus in the High School Auditorium. A public concert is being arranged to be directed by Professor Arthur Farwell.

Carl E. Anderson, well known tenor soloist of Oakland and San Francisco, sang at the Men's Club of the First Christian Church recently when he chose the following numbers: "When the Boys Come Home," Oley Speaks; "By the Waters of Minnetonka," Lieurance; "La Donna e Mobile," from "Rigoletto," and Victor Herbert's popular new song—"Molly"—which is dedicated to John McCormack.

An advisory committee has been formed, with J. J. Rosborough as chairman, to make arrangements for the organization of a large Welcome Home Chorus, to give an immense celebration of music on July 4, under the auspices of the War Camp Community Service, H. J. Brouwer, organizing director community singing.

E. A. T.

GARRISON RECITAL A TACOMA RED LETTER EVENT

Appears on Victory Artist Course—Oratorio Society Gives Notable Performance—Women's Musical Club and Orpheus Club in Concert—"Princess Ida" Played to Packed Houses—Maude Kandle Goes to France

Tacoma, Wash., May 18, 1919.—Mabel Garrison sang in Tacoma's Victory Artist Course during her initial tour of Pacific Coast cities. The recital, given at the Tacoma Theater on May 2, proved a red letter event of the closing season. Miss Garrison in her unique program presented a happy combination of the operatic and concert singer's art. Added to her gifts of vocal range, expression, dramatic power and sympathy is her pure enunciation. The five exquisite groups given were extended nearly double the number through the listeners' manifest delight in the singer.

ORATORIO SOCIETY GIVES NOTABLE EVENT.

A notable musical event of the spring season was the second production of "Judas Maccabaeus," the Handel oratorio, at the Rialto Theater by the Tacoma Oratorio Society, under the direction of J. W. Bixel. Capacity houses on two evenings greeted Mr. Bixel, his soloists and splendidly trained chorus of 100 voices. Edward Benedict, at the organ, was the accompanist.

WOMEN'S MUSICAL CLUB GIVES CONCERT.

Given at the First Methodist Church auditorium on May 6, amid a setting of fragrant lilacs and dogwood blossoms, the annual public concert of the Tacoma Women's Music Club brilliantly culminated its season's appearances under the leadership of Frederick W. Wallis. The chorus singing was notably fine under Mr. Wallis' baton, almost the entire program being presented without score and surpassing in the scope of the compositions and the excellence of their rendering all former program offerings. Among numbers splendidly given was Saint-Saëns "Night," with solos by Mrs. Roy M. Holland and flute obligato by W. R. Flasket. In "Autumn Voices," by Bartlett, Ethel M. Palmatary sang the solo parts with exquisite tonal expression. Mrs. Royal D. Pinkerton added her art as accompanist for the chorus in making the program an entire success. The concert soloists with the club were Gwendolyn Taylor Lewis, pianist, of Seattle, and Frederick W. Wallis, Tacoma, baritone and conductor.

ORPHEUS CLUB OFFERS SPRING CONCERT.

Scoring a triumph shared by chorus, soloists and conductor, the Orpheus Club, Tacoma's popular male chorus, closed its sixteenth season with the usual spring concert, presented before a large and appreciative audience, on April 30. John M. Spargur, of Seattle, the club's conductor, directed the choral program with his well known

ease and efficiency. The soprano soloist was Winifred Lugin Fahey, of Victoria, B. C. Omar Berry, Tacoma baritone, was the assisting vocalist with the chorus.

"PRINCESS IDA" PLAYED TO PACKED HOUSES.

Memorable in the experience of the Stadium High School music department were the three mid-spring nights when the opera "Princess Ida" was played to packed houses under the direction of the High School music director, W. G. Alexander Ball. The production was splendidly staged and costumed and the portrayal by the students brilliant. The youthful "star," Laurabella McFaddon, surprised the audience with her beautiful soprano voice. The leading tenor role was sung by Kenneth Kelso. A large orchestra accompanied the cast, which was composed of 115 students.

MC CARTHY SOLOIST AT STUDIO CLUB.

Roy D. McCarthy, director of song for the War Camp Community Service, was baritone soloist at a recent musicale given by the Fine Arts Studio Club. Among Mr. McCarthy's numbers were Bullard's "Nottingham Hunt," "When You Look in the Heart of a Rose," Methven, and "Invictus," by Bruno Huhn.

MAUDE KANDLE GOES TO FRANCE.

Maude Kandle, popular Tacoma soprano, left recently for New York, from where she will sail for France under the Y. M. C. A. auspices for overseas entertainment work. Miss Kandle sang a farewell program in Tacoma at the annual assembly of the Native Daughters of Pioneers of the State of Washington, held at the Tacoma Hotel. K. M. K.

JOHN MCCORMACK AGAIN
THRILLS LOS ANGELES

Seven Thousand Applaud Famous Tenor—Hope-Rosenfeld Ensemble in Brilliant Program—Mme. Schumann-Heink to Aid Club—Will Establish Chamber Music—Fitz Pupil Makes Debut

Los Angeles, Cal., May 17, 1919.—All the interest of the week has been centered in John McCormack, and, judging from the united verdict of those who are capable of knowing, the golden voice was never more beautiful. His singing of the old English and Irish songs with his good diction enchants equally the artist and the one whose sole idea of music is "what he likes." There were 7,000 people hanging on every delicious tone from this marvelous throat at the last concert, and John McCormack must be sure of his Los Angeles audience after this evidence of his enormous popularity.

Edwin Schneider gave excellent assistance as usual with his masterly accompaniments, and Harold MacBeath, violinist was more interesting than ever and made a still deeper impression on these occasions.

HOPE-ROSENFELD ENSEMBLE A POETIC DELIGHT.

Friday evening, at Blanchard Hall, the last of these delightful concerts for this season was a brilliant ending to a splendid season, and the program was extremely interesting. A delightful variety has been apparent in all four of these programs, and this time Jay Plowe, the flutist, struck the unusual note. Mr. Plowe was heard in three French numbers, delivered in charming style. He assisted in the Holbrook nocturne, Mrs. Hope at the piano, Mr. Rosenfeld playing the viola. The "Kreutzer" sonata, brilliantly played by Mrs. Hope and Mr. Rosenfeld, and a Rubinstein trio, with Robert Alter, cellist, completed this interesting program.

DIVA TO AID CLUB.

Mme. Schumann-Heink has generously offered to give a concert for the benefit of the Gamut Club. This musical organization has lost so many members through the calls of the war and war work that it is in need of financial aid, and the generous contralto offered her services for a testimonial concert.

Frank La Forge, pianist-composer, is also an honorary member of the club, and he will assist on this occasion, which will doubtless be a momentous one.

TO ESTABLISH CHAMBER MUSIC.

There is a movement to have an established chamber music organization, the Zoellners furnishing the personnel and well known business men giving substantial support.

FITZ PUPIL MAKES DEBUT.

Vera Crisler, coloratura soprano, pupil of Theophilus Fitz, who made her debut at the Ebell Club house recently, had an unqualified success and far exceeded the expectations of the critics, who were given a private hearing previous to this occasion. Her program included some of the most difficult arias for this style of voice, and the ease and precision of the florid numbers were remarkable when one considers that this has all been accomplished in one year. Miss Crisler's voice has developed from about seven tones to three octaves, and is rich and even throughout; her trill is fluent and her ease on the extreme high notes notable. As an example of Mr. Fitz's vocal diagnosis this brilliant pupil is most convincing.

Among her best numbers were the Mad Scene from "Lucia" and the "Shadow Song" from "Dinorah," both displaying the flexibility of her voice to the utmost. Cadman's "Call Me No More," one of the many encores, afforded a strong contrast and hinted of dramatic possibilities. Miss Crisler's poise and stage presence were admirable, and her splendid memory never failed her. She was the recipient of quantities of flowers and her enthusiastic friends and admirers crowded her dressing room at the close of the concert.

Mr. Fitz has been in Los Angeles only two years, but in that time he has examined over 2,000 school children, making successful tests of their vocal possibilities.

In June, Miss Crisler will give concerts in Oregon, and she will doubtless be heard from later when her unusual gifts shall have won her a greater recognition. J. W.

(Continued on page 48.)

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ZOELLNER QUARTET CLOSES LOS ANGELES CHAMBER MUSIC SEASON

(Earlier Los Angeles News on Preceding Page.)

Los Angeles, Cal., May 22, 1919.—The final concert by the well loved Zoellner Quartet was splendidly given and enthusiastically received by a large and appreciative audience which recalled the players repeatedly. In a program where all was perfection, it is difficult to comment on special features, but the quartet by Ippolitoff-Iwanoff was so appealingly lovely it stands out from the other numbers in one's memory. Joseph Zoellner, Jr., showed his musicianship by his fine work at the piano in the quintet by Cesar Franck, his place at the cello being taken by Robert Alter. The work of these artists is so scholarly, so finely brought out, and there is such an old world flavor of thoroughness, that one breathes the very air of music in its highest sense.

JOHN SMALLMAN SHOWS GREAT ABILITY AS CONDUCTOR.

Under the direction of John Smallman, "The Creation" was given at Trinity Auditorium on Tuesday evening and a surprisingly good chorus gave the well known music a splendid rendition. Mr. Smallman has his people under fine control, his leading was free from any mannerisms; he, himself, is well poised, dignified, and forceful, and his effects were made without any forcing of the singers. With the exception of Anthony Carlson, who sang the part of Raphael with the ease and authority and fine diction of the finished singer, the soloists were not well chosen. Neva Wiggins has a lovely soprano voice and she sang with taste, but hers is not a voice suited to oratorio, and the same may be said of the tenor, Norman J. McPhail, although he, too, sang pleasingly and with good interpretation.

NOTES.

Estelle Heartt Dreyfus and René Hémerly, violinist, from the Paris Conservatory, were the soloists at the French Society at the Ebell Club House, on Tuesday evening. The program was French and Russian principally.

Now that the concert season is practically over, the pupils' recitals will be next in order, and many will be very noteworthy.

Charles Demorest introduced a rising young organist, S. Wilford Ellis, in recital at the Broadway Christian Church recently. This young performer gave a splendid account of himself, playing brilliantly a very exceptional program. Mr. Demorest has instituted a series of organ recitals, playing at the first one Tuesday evening a very unusual list of little known organ numbers.

Alice Muma, who has just returned from the North, where she has been giving concerts, has evolved something entirely novel in the way of a program. With a realistic desert and sky setting Mrs. Muma sings and recites songs of the desert in costume, and the atmosphere of the desert is so wonderfully suggested that the effect is most vivid. The program that this delightful singer gives is entirely new, and a fresh and untrod field lies before her.

Ruth Hutchison, who so successfully sang at the pupils' contest here, was again chosen for the second contest recently held at Oakland. Miss Hutchison is a pupil of Emma Porter Makinson.

Thomas Askins, who has charge of the music at the Anaheim High School, gave a very successful performance of the "Mikado," the parts being admirably sung by the pupils under Mr. Askins' capable direction. J. W.

Musicians Wanted for New Navy Band

Musicians desiring to see Europe and also to be advanced in the navy are invited to apply for enlistment in a band of thirty-two pieces to be organized at once to go with the U. S. S. Pittsburgh on a cruise in European waters. The Bureau of Navigation, Navy Department, at Washington, D. C., has requested Lieutenant Commander D. P. Wickersham, retired recruiting officer at the navy recruiting station, No. 34 East Twenty-third street, New York, to assemble such a band. The Pittsburgh will leave Portsmouth, N. H., June 11. Competent musicians who enlist will be rapidly advanced to ratings that usually take from two to three years to attain.

J. N. Weber, A. F. M. President by Acclamation

At its twenty-fourth annual convention, held in Dayton, Ohio, last week, the American Federation of Musicians re-elected Joseph N. Weber to the presidency of the association, by acclamation, and for the twentieth time. Other officers chosen were: Vice-president, W. L. Mayer, Pittsburgh; secretary, William Kerngood, St. Louis; treasurer,

Otto Ostendorf, St. Louis; executive board, Fred Borgel, Pittsburgh; H. E. Brenton, Boston; D. A. Carey, Toronto; A. W. Hayden, Washington, D. C., and C. A. Weaver, St. Louis. Pittsburgh was selected as the meeting place for the next annual convention, in May, 1920. The convention adopted a resolution providing for a blacklist of all "unfair" employers. This is to be published September 1 of each year. The delegates refused to pass a resolution providing for biennial sessions of the convention. About 1,000 delegates were present last week in Dayton.

CARUSO THRILLS LARGE MILWAUKEE AUDIENCE

Tenor Arouses Wild Enthusiasm—Is Assisted by Nina Morgana, the Soprano

Milwaukee, Wis., May 23, 1919.—The appearance of Enrico Caruso, Tuesday evening, May 13, at the Auditorium, was a wonderful musical event and the Milwaukee audience greeted this superb artist with loud cheers and bravos. Caruso thrilled his audience and held all spell-bound. After every number a perfect storm of applause



ZOELLNER QUARTET.

Antoinette Zoellner, Amandus Zoellner, Joseph Zoellner, Sr., and Joseph Zoellner, Jr., known on two continents and making their eighth tour of America. It is a source of gratification to all who are looking to the musical advancement of this country that there is such a wide and general appreciation being awakened in chamber music. To the Zoellners is due in a large measure this "awakening," for in seven seasons they have traveled far and wide, Canada included, bringing right to the people all that stands for the highest in the string quartet literature. The Zoellner Quartet, through its long association, and consummate mastery of equipment technically and musically, has developed an organization which is ranged among the foremost string quartets of the time. Known and appreciated from coast to coast, the coming season (1919-20) will find these artists making their eighth tour of America. This is the sixteenth year of the Zoellner Quartet as an organization—sixteen years of unity and purpose without a single change in the personnel.

arose and he responded graciously with three and four encores. Besides possessing an unequalled voice, Caruso also is endowed with intelligence, which enables him to produce tones of perfection in every one of his interpretations. The numbers on the program were: "Celeste Aida," "Una Furtiva Laguna," from "The Elixir of Love," and "Vesta la Giubba," from "Pagliacci." In addition to these superbly rendered arias there was added "Pour un Baiser" and "A Vucchella," Tosti; "Mattinata," Leoncavallo; "For You Alone," Ghele; "Estate," Du Parc, and "La Danza," Rossini. The latter offered opportunity for a marvelous display of vocal and dramatic ability, while the beautiful song "Italia" brought forth shouts of joy and appreciation.

Caruso's art is a perfect one and throughout the program there was not a mar noticeable in the tone coloring.

Nina Morgana was one of the artists appearing on the program with Caruso. Although she is very petite and dainty she possesses an exquisite coloratura soprano voice and her "Cavatina," from "La Sonambula," and the "Shadow" song, from "Dinorah," were sung in brilliant style. Her charming personality immediately won over the audience and she was obliged to add several encores after each number.

Elias Breeskin, the Russian violinist, who possesses fine style and beautiful artistry, as well as a splendid technique, was most enthusiastically applauded. Caruso and Nina Morgana closed the program with the "Star Spangled Banner." M. Y.

RAISA CREATES SENSATION IN MEXICO

(Continued from page 5.)

available, to hear once again the inimitable Rosa Raisa in this favorite opera here.

"HAMLET" A GREAT RUFFO SUCCESS.

All of musical Mexico knows that Ruffo's greatest and most complete triumph has been the opera of Barbier and Carré inspired by Shakespeare's tragedy and put to music by Ambrosio Thomas—"Hamlet." Hence the expectation was very great. Unfortunately the announcement of the first presentation of "Hamlet" coincided with the partial strike headed by the school teachers and seconded by certain working men's associations, among them the print shop staffs of the big papers, who foolishly decided to join the movement without any proper organization. There has been no serious trouble and the city services are practically normal, no disorders having taken place to amount to anything, but the papers did not come out on Friday, May 16, and there were rumors (which were unfounded) of a stoppage in tram service and the disappearance of all jitneys and taxicabs. This kept a small part of the public at home and although the theater was well filled, it would have been absolutely packed but for the above circumstances.

Once again Titta Ruffo won the battle all along the line although it is well known he is not yet in his usual form. In the famous "O vin discaccia la tristezza" (first scene of the second act) the singer after being called back three or four times by the audience begged permission to say a few words, although he knew this was not customary. The gist of his remarks was that the altitude had affected him, but that before his contract ended, he hoped to prove to the Mexican public that there was a reason for his world wide fame. The public felt that if under such conditions he was able to do what he had, then when completely in form he would have an even greater surprise

in store for his audience. Hence his speech was well received. His "Hamlet" was really splendid. His duet in the first act with Ophelia, "Nega se puoi la luce," was very good; the drinking song in the second, as stated, was greatly liked; the superb monologue in the third, "to be or not to be," made a great impression, and if as a singer Titta Ruffo was a master, as an actor he is none the less so. He was a Hamlet like Zacconi, the part being thoroughly understood and wonderfully interpreted. The culminating moments of the tragedy were rendered with a perfect mastery of the art of gesture and pose which have gone a long way to convincing the public of the merits of this singer. It is undoubtedly his "obra máxima" as we say here. Let us hope, he will make an even greater success of it next Wednesday.

As to the others taking part in "Hamlet," Escobar, our countrywoman, made the most of her sweet and well tuned light soprano voice, particularly in the "Ballata d'Ofelia" in the fourth act; but it is a pity her voice is not greater in volume as it is not at its best. In duets or quartets, when joined with other voices, it is almost lost. Lazzari, the bass, as king of Denmark, was very good. Flora Perini, mezzo-soprano, as the Queen, was fair.

"CARMEN" AND "PAGLIACCI" AT EL TOREO.

The fifth open air opera matinee at the bull ring was again well attended. Titta Ruffo made his first appearance at the bull ring. The first and third acts of "Carmen" were given with Besanzoni and José Palet and besides Edith Mason, the great American soprano, as Micaela, who made such a good impression here last season. Besanzoni, Palet and Mason were frequently applauded in "Carmen," the American singer earning a prolonged ovation in the third act. Then we were given "Pagliacci" with Ruffo, Mason and Palet. The part of Silvio was taken by Salustio Cival, who is an excellent baritone. They all did well, particularly Ruffo, who never was in better form as to voice and nerve and had to give an

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encore of his famous part, the prologue, receiving a tremendous ovation throughout. RICARDO CABRERA.

Chaffee to Direct School Settlement

At a meeting of the board of managers of the Music School Settlement on May 21, 1919, a resolution was passed asking Melzar Chaffee to be director of the school for the coming winter, with appreciation of his splendid work in the school.

Mr. Chaffee studied extensively in Dresden and Berlin. He has been on the faculty of the Music School Settlement for nine years, part of that time as head of the violin department. He is also head of the violin department at the Union Settlement and a member of the faculty at Bronx House.

Hans Letz Goes to Alsace-Lorraine

Hans Letz, founder of the Letz String Quartet, which seems to have become the legitimate successor to the Kneisel Quartet (he was second violinist under Kneisel), left for Alsace-Lorraine last week on the steamer "Noordam." He goes more especially to look after his farm in Utenheim near Strasbourg, expecting to return in August.

OPINIONS OF THE PRESS

Hans Hess Presents "a Man's Size Bill"

Hans Hess won the subjoined tributes from the press of Chicago after his cello recital at Kimball Hall on March 20:

Hans Hess' recital last night gave us proof once more that a serious artist never stops growing. Mr. Hess is one of these. Mr. Hess belongs to Chicago and is today one of the representative violoncello talents of the Middle West. His tone is very vibrant and resonant, displayed to great advantage in the Bruch "Kol Nidrei," Cesar Cui's "Orientale" is delightful music and was delightfully played. The same compliment is due for his brilliant work in Poppo's "Chanson Villageoise." Kimball Hall held a capacity audience, which received Mr. Hess with warmest cordiality.—Herman Devries, Chicago Evening American.

In the "Orientale" of Cesar Cui and the "Chanson Villageoise" of Poppo, Mr. Hess had the true virtuoso touch, tossing them off with an ease and beauty of tone that made them delightful. He had the music right at his finger tips. The part of the Lalo concerto which I heard was very well done. Mr. Hess not only had the notes under his fingers, but he had the grasp of the music. He has found himself and his playing had quality. In the lighter numbers it attained to distinction and all the playing brought applause of marked cordiality from the audience. A man must not only be a good cellist, but know something about program making to keep up the interest of the public through an entire evening of the violoncello, but Mr. Hess succeeded in both particulars.—Karlton Hackett, Evening Post.

Mr. Hess' playing showed genuine artistic traits, a clean, resonant tone and a predominance over his instrument's technical resources.—Daily News.

Hans Hess gave a good, solid program of music for the violoncello which amply demonstrated all the good points in his playing. In the Lalo concerto Mr. Hess displayed a sonorous tone and the range of his technical equipment, but it was in the later group of shorter pieces that tenderness and eloquence came most distinctly to the fore. The audience was large and enthusiastic.—Henrietta Weber, Herald-Examiner.

He was bowing along in fine form, with pure tone and graceful, sympathetic understanding. Hess is a local musician, and a good one.—Journal.

Mr. Hess put through a man's size bill, including a full length sonata, an unabridged concerto and much miscellany, including Bruch's "Kol Nidrei." If Mr. Hess be able to impart all he knows about playing the cello, his pupils should be happy.—Tribune.

Julia Claussen Sings Well with Orchestra

Shortly before sailing for Sweden, where she is engaged for the season at the Royal Opera in Stockholm, Julia Claussen, the distinguished mezzo-soprano of the Metropolitan Opera Company, was heard as soloist with the Minneapolis Symphony Orchestra, and won the following glowing notices from the press of that city:

The personality of Julia Claussen are such as to make her one of the few soloists who are genuinely acceptable acquisitions to an orchestral concert. Her warmth of temperament, sincere feeling, infallible nicety of taste and unobtrusive mastery of every phase of her art combine with her lucidly toned organ in interpretations which leave nothing to be desired either in omission or commission. . . . As an interpreter of Grieg Mme. Claussen is unsurpassed, and the unmarred beauty of last evening's concert was most happily rounded out by two Grieg songs given as encores. They were "Monte Pincio," than which even Grieg wrote no lovelier song, and "The Swan."—Minneapolis Evening Tribune.

With each appearance Mme. Claussen goes on record as one of the finest of symphony soloists, but last night there was an unwonted warmth of sentiment in her voice and art that drew her audience closer than ever before. Her magnificent voice also had unusual ring. Mme. Claussen always has song compositions of rare merit to offer, and last night her "Divinites du Styx," from Gluck's "Alceste," was a memorable achievement, while for such diametrically opposed pieces as Handel's "Lascia ch'io pianga" and the prison scene from Meyerbeer's "Le Prophete" she had intellectually and vocally convincing interpretations. Instead of detracting, as they usually do in singers, Mme. Claussen's extras enhanced the noble artistry of the symphonic program. They were two Grieg songs exquisitely done, "From Monte Pincio" and "A Swan," sung in the original text of their Bjornson and Ibsen poems.—Minneapolis Journal.

Westervelt an Efficient Leader

Appended are several self explanatory notices which refer to the efficient work as leader of Louise St. John Westervelt with her chorus of about fifty young women from the Columbia School of Music:

At Woods' Theater, Louise St. John Westervelt took her well trained chorus girls from the Columbia School of Music through a taxing list of contrasting numbers, including some difficult unaccompanied pieces in the old style that were done with a marked degree of finish, in respect to phrasing, pitch and diction.

Miss Westervelt has an authoritative beat that is as graceful as it is potent, the charm of her manner being graphically described by one wise gentleman to the effect that her elbow is not a joint but an entertainment.—Chicago Herald.

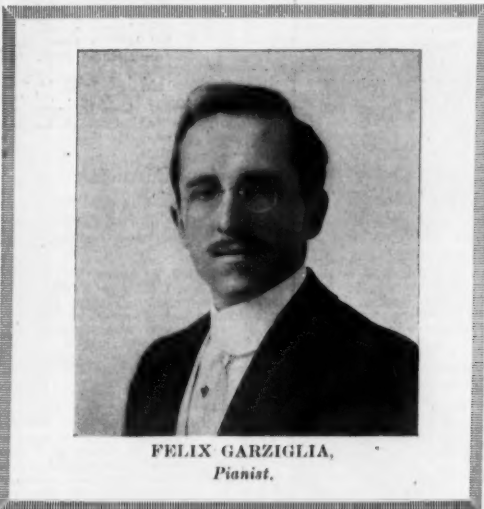
Three unaccompanied numbers by Orlando di Lasso, Gevaert and Verdi sufficed to prove the many admirable qualities of her large and attractive group of singers. The choral tone has lightness, ease and a fine unanimity to commend it. There results a true ensemble which is capable of the most sensitive shadings and varieties of tone color.—Chicago Journal.

A set of three old airs by Di Lasso, Gevaert and Verdi, sung a capella, were done with interesting tonal nuances by the chorus and showed that the young ladies have been well trained.—Chicago Daily News.

They, (the women in the chorus) had been trained until they knew what they were to do and were ready to do it. They and Miss Westervelt deserve praise and they received it from the big audience which filled the theater to the last seat.—Chicago Evening Post.

Garziglia's Washington Recital

Felix Garziglia, the pianist, whose two New York recitals at Aeolian Hall drew attention to his superior qualities as an artist, appeared in concert in conjunction with Elizabeth Campbell, contralto, at the National Theater,



FELIX GARZIGLIA,
Pianist.

Washington, D. C., May 6. Much praise was showered on the artists in the daily papers of May 7. That relating to Mr. Garziglia, culled from the Washington Times, reads as follows:

Felix Garziglia paints his music pictures best in pastel colors. It is this quality of soft, mellow tone, often of luminous color, but covered and atmospheric, that makes of his Debussy a rare thing in entire sympathy with this tone poet of nature. The Debussy "Clair de lune" was exquisitely given, while with scenic character, vitality and often brilliancy, the "Danse" mirrored a carnival that only Debussy could create.

The poet was portrayed in the lovely "Sonnetto" of Petrarch, composed by Liszt. Ideality came into his beautiful tone-speech of the poem, with an exquisite melody value and harp-like chords. Thus the idea transcended the medium of expression. In technique Mr. Garziglia has an admirable fluency. He rose to virtuosic heights in the Liszt "Feux-follets," with its watery tone, its sparkle and sunshine. . . .

The group of Chopin . . . pianistically effective. . . . His encore, the Mendelssohn "On the Wings of Song," was a gem, full of feeling, serenity, beauty and an admirable legato.

Fonariova Lauded by New York Press

The attached notices from the press of New York are to the credit of Genia Fonariova, a Russian mezzo-soprano, who has met with tremendous success on her numerous concert appearances in this country and abroad:

Mme. Fonariova, a Russian vocalist, with full, rich voice, had a captivating delivery in her numbers, which were the aria "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Dalila,"

with the orchestra. To piano accompaniment by Lina Coen, the vocalist gave Tchaikowsky's "Dear Friends," Dargomyzsky's "Jeune Amoureuse" and Grechaninoff's "My Country."—Brooklyn Eagle.

Mme. Fonariova's voice is of good quality and discreetly used.—The New York Times.

Genia Fonariova sang an aria from "Samson and Dalila" and other selections. She has a pleasing voice of good size and range.—New York Herald.

Two Cities Enjoy Morgana's Art

Accompanying are two additional proofs of the manner in which Nina Morgana's art is praised by the critics of the various cities in which she appears in concert. The first clipping refers to an engagement with Giovanni Martinelli, of the Metropolitan Opera, and the second covers a concert with Caruso in Detroit:

Another wonderful concert was heard last night in the Thirtieth Regiment Armory. . . . Nina Morgana, petite, beautiful and altogether lovely to see and to hear, made a veritable sensation. Born in Buffalo, Sicilian by inheritance of family, she was early sent to Milan for study. "You know the Sicilians do not permit their daughters to have musical careers," she said naively while waiting her call to the platform. "My parents were different—yet my father took me to Italy and stayed with me four years, going with me to every lesson."

Miss Morgana reached high E flat in her runs and easily held C and D. In fact, her sustained high tones were amazing in purity and pitch. Her floriture must always be considered noteworthy in precision and her staccato is flawless. She sings Italian with perfection and her English songs are equally pleasing. Her first group was "The Wee Butterfly" (Mama-Zucca), "He Loves Me" (Clyde), and "Ballata" by Sibella. As a very lovely encore she sang "I've Been Roaming." Her big aria was from the "Barber of Seville," by Rossini.—Scranton Republic, March 20.

With him (Caruso) came Nina Morgana, who is a coloratura of prepossessing abilities, possessing a voice of exquisite clarity and certainty, a thorough knowledge of how to use it and a charming personality which sometimes became a bit kittenish but otherwise added delight to her singing. . . . Nina Morgana was comparatively an unfamiliar confection, and her art proved palatable indeed.—The Detroit News, March 5, 1919.

Czerwony's Quintet Scores at First Hearing

As is clearly proved by the following excerpts from two Chicago dailies, Richard Czerwony's piano quintet was a decided success when played for the first time in Chicago on April 20 by Moses Boguslawski, piano; Richard Czerwony and Rowland Leach, violins; Maurice Amsterdam, cello, and Maurice Goldblatt, viola:

Mr. Czerwony's piano quintet was played from manuscript for the first time in Chicago. The composition is in three movements, founded on striking and melodious themes. These are developed with ingenuity and with musical erudition, and the instruments are treated with a thorough understanding of their capacities for musical utterance. The adagio is a songful section with well contrasted motives and the last allegro begins with the opening theme of the work, in that manner giving a certain homogeneity to the three divisions. It was interpreted with admirable effect by the ensemble of players and is a fine addition to modern chamber music. Its brevity and its melodious content surely recommend it, and its tunefulness and easy flow, while not harmonically new, is to be extolled.—Chicago Daily News.

The quintet wins a special place in chamber music literature that can well be called notable and certainly authoritative. It stands out among the mass of inept essays of the modern school. Mr. Czerwony's scoring and inspiration are both modern, but of a modernity that neither bores nor depresses. It is full of ideas. It is music, not music writing, and thank heaven for that. There is pure and interesting melody in the admirably constructed first movement. All the themes are ideas of a genuine musician, and not a musical artisan. Mr. Czerwony keeps all hands and fingers quite busy, and everything they do has a delightful raison d'être.—Chicago Evening American.

(Continued on page 50.)

OPPORTUNITIES

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OPINIONS OF THE PRESS

(Continued from page 49.)

Olive Nevin's Home Town Lauds Soprano

Olive Nevin had a very interesting first appearance before a Canadian audience recently, when she was presented in recital at the Royal Connaught Hotel at Hamilton, Ont. The room was filled to overflowing and the young artist received a warm and enthusiastic reception. The Daughters of the Empire were given all the proceeds of the event over actual expenses and were well pleased with the results. That this debut was most successful is best told by the fact that Miss Nevin is booked to fill another engagement in the same place next fall, and enthusiastic plans are in process to extend the tour. The following was the program presented:

"Ch'io mai vi possa," Handel; "Plus de depot," Gretry; "By the Simplicity of Venus Doves," Bishop; "Shepherd, Thy Deaneor Vary," Thomas Brown; Invocation, "To Russia," Bala-kireff; "An Eastern Romance" (Slav), Rimsky-Korsakoff; "From Monte Pinco," Grieg; "L'heure exquise," Poldowski; "La Chanson de l'Alouette," Lalo; "Three Mystic Ships," "Wings," "The Morning Wind," "A Lovely Maiden Roaming" (from the Chinese), Gena Brancaccio; "Before the Daybreak," "Twas April," "The Woodpecker," nocturne, Ethelbert Nevin.

On returning to her home, Miss Nevin was amazed to find the attached tribute in the Sewickley Herald as an advance notice of her concert there on May 6. She says that if Sewickley believes all that about her, surely she is not afraid of what others think:

As we read over the press notices of Olive Nevin, we are so glad that the real Olive Nevin belongs to us of the Sewickley Valley and that what some one called the perfect dearness of Olive Nevin is known most intimately to us alone. To be sure, we heartily concur in what they say of her unaffected charm as it impressed sophisticated New York, and her faultless implied diction, her elegance and charm as it struck Chicago, and her lovely voice as they expressed it in Los Angeles. But we know also that Olive Nevin can sing on our public square for the Red Cross and make the dollars fairly leap from your pocket, or in a church and you feel it a benediction. It is this many-sidedness and yet—the nearness that has endeared her and her lovely voice to us.

Amparito Farrar's "Diction Faultless"

Whenever Amparito Farrar appears in recital the press of the following day invariably showers her with praise, and that her recent Allentown, Pa., engagement was no exception to the rule is amply demonstrated in the accompanying clippings:

There was a very evident gusto of admiration that arose when Miss Farrar, gowned superbly, gripped upon the stage. Feminine hearts gasped at the stunning costume and masculine ones yearned at the striking combination that womanly pulchritude had made with Sartor. Miss Farrar is remembered in Allentown as a one time star of the Central Park Opera Company, with whom she appeared some five years ago. She was beautiful then, she is superbly so today. If her charms have increased, so also have her vocal ones. During those five years she has been hard at work striving to attain that perfection of voice that she craved and with which she now returns from Europe to delight her fellow Americans. Clear, sweet and bell-like, with a wide, mobile register, she sings with an ease that permits her to put her everything into her numbers. The absence of any show of technical adherence permits one to say truly that "she sings."—Allentown Democrat.

Miss Farrar, who perhaps sang to more American soldiers than any other artist while in France during the war, took the house by storm. Her first appearance gave evidence of her graceful manner and winning personality, and with her exquisite voice she became a decided favorite. She opened with an aria from "Madame Butterfly," and with her rich, magnificent soprano voice, her compelling dramatic style and her artistic portrayal of the number, she made a success that puts her in-line with the foremost artists of the modern day. Her diction was faultless. She followed with the "Laughing Song" by Attler, a novelty, and delivered it with absolute cleverness. "My Love Is a Muletier," by Di Nogeno, and "Clavelitos," by Valverde, Spanish songs, were rendered with much interest.

Richmond Falls Under Spell of Hempel

Another success to add to the very long list of triumphs scored by Frieda Hempel was her appearance at the Academy of Music in Richmond, Va., on May 9, when the critics spoke of her art as follows:

The famous soprano was in fine voice and excellent spirits. The audience quickly came under the spell of her music. Her every appearance called for an ovation. Even after her closing number, though she had previously been called out repeatedly for encores, the crowd wanted "just one more," and she gave it graciously—the familiar war song, "Keep the Home Fires Burning."

Under the test of a program that called for every vocal feat which great singers perform, Miss Hempel proved herself again, as always, the accomplished artist.—Richmond Times-Dispatch.

Miss Hempel's has been characterized as "the voice supreme." Last evening it was equally "the voice ingratiating." In loveliness of quality, in velvety beauty, in its flexibility and smoothness, it was a constant delight. Her trills, brought frequently into play, seemed to be perfection, and the ornaments which she employed in her Froch "Vivations" were in the highest sense artistic and brilliant. . . . Miss Hempel filled the eye with her beauty, and in costume and deportment is quite our idea of the effective recital artist.—Richmond Times-Dispatch.

The program presented was especially interesting, made up as it was of songs many of which were familiar, but nevertheless quite unacknowledged. The beautiful "Ernani" aria is so seldom played on concert programs that it could almost rank as a novelty. Miss Hempel sang it beautifully, as she sings everything. . . . The group of French songs which followed the aria were the most beautiful numbers of the program, each in itself a gem. . . . "Fetes Galantes," by Hahn, was the most charming number of the group, if not of the entire program. A delicate and a web of goosiness, the accompaniment rippled along under the voice with the most delicate simplicity. This was followed by the "Ballade de Colombe," from Saint-Saens' "Ascanio," sung with just a suggestion of accompaniment, and gave Miss Hempel opportunity to display the full

lyric beauty of her voice. "La Belle du Roi" of Holmes closed the group, each song of which was sung with distinction of style, elegance of diction and fine phrasing.—Richmond News-Leader.

Miss Hempel is one of the most finished singers appearing here this season, for there is not only the charm of her voice, but its wide range and wonderfully clear high notes, but she has personality which she knows well how to use, and is the possessor also of a stage presence to be envied.—Richmond Evening Journal.

Novaes' Pianism Justifies Encomiums

The general excellence of the pianism of Guiomar Novaes fully justified the encomiums called forth by the press of New York after her appearance early in March with the Philharmonic Society of New York:

Guiomar Novaes seemed a bit wasted on the hackneyed Grieg piano concerto, for she has progressed far beyond the playing of the obvious, and her unique beauty of tone could be used to better advantage in compositions not made to order for the audience. But the placid Brazilian would be effective no matter what she played, and yesterday's listeners gave her art the recognition it deserved.—New York Mail.

Hers was a beautiful interpretation, if not so powerful and brilliant as Teresa Carreno's; but the magnetic Guiomar played in a more tender mood, and brought out the lyrical side of a charming composition. . . .

The Brazilian girl was in splendid form, her rhythms positively electrifying, her tone massive, especially in that cadenza which seems twice the size of the original concerto. Miss Novaes "handled" the keyboard, to employ the significant phrase of Albert Ross Parsons. Her touch, i. e., her voice, was as velvety as the mellowest Chianti. She was recalled many times.—New York Times.

If Guiomar Novaes had been born several centuries ago instead of twenty-three years ago, she would have been burned as a witch. She is young, she is beautiful and she plays like the devil. The belief that the devil does everything better than anybody else has been held by so many people that there must be something in it. There is the old story of the famous Italian violinist, Tartini, whose best piece is known as "The Devil's Trill." It was played to him in a dream by that satanic composer. . . . When a young girl from Brazil can make a veteran critic, blasé after a season of interminable music, as happy as a boy who has been taken to the circus for the first time, she must be very extraordinary indeed. The joy, the rapture of listening to such playing are beyond description. The miracle of genius, here it is, inexplicable but obvious to all who have ears to appreciate it. To talk about beautiful touch and tone, about phrasing and shading, seems mere technical twaddle in face of such a revelation of the very soul of music, the soul of Norway, the soul of Grieg. How Philharmonic audiences—the most discriminating audiences in the country, especially on Thursday evenings—adore Miss Novaes was shown by the applause which greeted her when she appeared.—New York Evening Post.

Adele Parkhurst Press Comments

The subjoined pithy press notices cover the New York debut recital of Adele Parkhurst, a young American soprano, which took place in Aeolian Hall on May 11:

Clear, fresh quality of voice. . . . Showed much art in making clear the meaning of the texts.—Sun.

Disclosed a fresh voice, considerable technical skill and no little feeling.—Globe.

Was delightful to hear.—Evening Sun.

Talent and vocal training were both evident. . . . She was admirable. . . . Essentially a singer of grace and taste.—Times.

Delighted a fine audience with her flawless singing of one of the most happily chosen and gaily sung programs of the recital season. . . . An intelligence and a playful piquance of diction that are quite irresistible.—Telegraph.

Fresh, lyric soprano voice. . . . Her sense of humor permits her to be arch without seeming artificial, and that is high accomplishment. . . . She evidently had sound training.—Evening Mail.

Astonished by the power and penetration of her voice as well as the sweetness and birdlike facility of her singing. . . . Sings as if she enjoyed doing so, and that sort of thing is contagious when there is feeling and accomplishment behind it, as in this case. . . . Fluent coloratura and good diction.—Herald.

Daisy Nellis, a Serious Musician

That Daisy Nellis, piano soloist, who is one of the headliners of the Orpheum Circuit, is meeting with marked success wherever she appears is evidenced by the following press reports:

Miss Nellis is a serious musician, well grounded in technical matters. When she desires a powerful effect she gets a full, sonorous tone, and a fine, ringing, soft sort of tone in the lighter passages. She displays considerable taste in shading, a sense of the dramatic and displays a broad tonal variety. Her short program was chosen and executed with sound musical instinct, and it is gratifying that Miss Nellis has received such thorough appreciation during her short stay in Winnipeg.—Manitoba Free Press, Winnipeg.

Daisy Nellis, a young Kansas City society girl and for some years a pupil of Rudolph Ganz, provided a rare treat for the Duluth music lovers who attended the Orpheum. A dainty mite of ninety-five pounds, she attacks the piano with the power of a master and carries her audience with her through every mood. Miss Nellis played MacDowell's concert etude in a manner which brought out all the poetry and brilliance of this admittedly difficult composition. She also played Liszt's Hungarian Rhapsody No. 12, and an Irish dance. Her work is fluent and graceful and marked by a sympathetic interpretation unusual in one so youthful.—The Duluth Herald.

Amy Ellerman Sings Duet with Herself

The novelty of the recent concert which Amy Ellerman gave in the South High School auditorium in Youngstown, Ohio, was her singing of Donizetti's "La Zingara" in a tone test with an Edison phonograph on the stage. According to those who attended the event, the recorded voice was so life like that the only perceptible difference between the living and recorded voice was in volume. That Miss Ellerman's recital was an altogether delightful affair will be evident by a perusal of the following notices:

It is a happy circumstance that a goodly sized audience gathered in South High School auditorium last evening to hear Amy Ellerman sing, for her recital of songs proved to be one of the very much enjoyed offerings of the Monday Musical Club's current series, and in echoing the many expressions of appreciation heard from departing listeners we add our own. . . . Miss Ellerman's stage presence is as commanding as her vocalization is praiseworthy. A contralto voice of unusual richness is Miss Ellerman's, a genuine contralto of warmth and fullness, colorfully, finely placed and, with the exception of a few high tones, very smoothly blended. Miss Ellerman sings with artistic skill and direction, and not the least of her pleasing qualities is her understandably distinct singing in English. Her happily chosen program was received with cordiality.—Youngstown Daily Vindicator.

Miss Ellerman is a singer who is destined, I believe, to become more generally known in the musical world than she has yet. Her voice is not only one of unusual range and power, but is highly

musical in quality and of surprising brilliancy and life for contralto. It is a voice full and resonant as a deep toned bell in the lower register, clear and full in the upper tones and managed with the skill that comes from training. Added to these, she possesses intellectuality of a high order, the power to express and an impressive stage presence. It appears to me that one of the most outstanding characteristics of Miss Ellerman's vocalism is her splendid enunciation. Would that all singers would give the attention that Miss Ellerman does to this phase of their art.

One of the pleasant features of the evening was Miss Ellerman's singing in direct comparison with her voice as recorded on an Edison record and played on an Edison disc machine. As Miss Ellerman approached the machine, the disc was set in motion, then—the voice—was it that of Miss Ellerman in person or was it her recorded voice? Both. Yet there was no difference in tonal quality between the voice of the singer and that issuing from the machine.

In response to hearty applause, Miss Ellerman returned and sang a duet with herself. While her voice on the record sang the air to "The Land of the Leal," an old Scottish song, Miss Ellerman sang the alto accompaniment.—Paul W. Williams, in the Youngstown Telegram.

May Peterson's "Unblemished Tone"

When May Peterson sang in San José, Cal., on March 19, she created a memorable impression, as the following flattering criticism from the Mercury-Herald will testify:

It was a large and enthusiastic audience which greeted May Peterson, soprano of the Metropolitan Opera Company, in song recital at the College of the Pacific. The reviewer may join in the large chorus of praise which was given her in Europe and which is continually following her successes in her own country, America. . . . Her singing has fullness, warmth and richness which do not interfere with a beautiful clearness. A uniform, unblemished tone was evidence throughout the twenty-three numbers given in her program. Her fortissimos are apparently without effort and her pianissimos are as true as they are delicate and transparent. . . .

A group of four numbers proved the singer's ability as a highly qualified interpreter of both serious and light songs of France. . . .

One of the most charming numbers by Miss Peterson was Dvorak's "Song My Mother Taught Me." In this, her entrance into the spirit of the song seemed of such an extent as to completely express the feelings of the composer. "El Mayo Discreto, Granados," an expressive love song of the eighteenth century, was followed by two interesting Russian numbers. "Deep in Love Was I," Rachmaninoff, told of the intense suffering of a Russian peasant woman for the loss of her husband. An intensely dramatic rendition expressing pathos, sorrow of the deepest kind and agonized grief was excellently characterized. Dargomizky's "Three Cavaliers" was a jolly second in contrast to the Rachmaninoff number.

The applause was contagious at last evening's performance. In response, Miss Peterson was more than generous, and besides those already mentioned gave as encores La Forge's "To a Messenger," "Comin' Through the Rye," "Little Irish Girl" (Lohr), "Cuckoo Clock" (Grant Shafer) and Leon's "Dawn." Miss Peterson played delightful accompaniments to "Little Irish Girl" and "Dawn."

Graveure Delivers Message of the Composer

A prominent non-professional critic was overheard to pass the following comments when Louis Graveure, baritone, appeared recently at one of the Biltmore Musicales in New York City:

Louis Graveure presents his work in a highly finished, brilliantly polished style, just like a cabinet maker who takes a real pride in a lovely piece of work over which he has worked faithfully not for days, but for years.

Mr. Graveure comes to his audience with such a work. His programs, composed of eight modern languages, are patiently studied out, he has a fitting sense of the songs a man should sing, he has learned the songs, he sings them like a man and he has put into them the most beautiful interpretation of which he, with his large understanding of music, is capable. He really delivers the message of the composer, and he knows that he is delivering that message to the audience.

The art of Louis Graveure is not any more an accident than is the beautiful cabinet over which the old craftsman has labored long. Every tiny phase of song presentation has been carefully, laboriously worked out, and it is this fact which gives Louis Graveure the quiet assurance for which he is noted in his platform manner. He has no illusions about his art. He is able to sing and to sing beautifully.

Boston Gives Laurenti an Ovation

Accompanying are a few of the many expressions of praise which have occupied space in daily papers following public appearances of Mario Laurenti, baritone of the Metropolitan Opera Company:

. . . . A young singer of pleasing personality, he is gifted with a voice of fine quality and rare beauty, and his use of it, his treatment of text and music, the purity of his intonation, his fine style and admirable diction, all denoted his excellent schooling, his intelligence and good taste. . . . He had all the enthusiasm and exuberance of youth, and it will not be long before his opportunity comes and he shall be hailed among the world's greatest baritones.—Morning Telegraph, Gloversville, N. Y.

. . . . Laurenti proved that he possessed a master voice of splendid and great range.—Leader-Republican, Gloversville, N. Y.

. . . . There is an artist. Last night he carried the house by tropic storm.—New York Sun.

. . . . The best of the evening was given by the young baritone, Mario Laurenti, whose wonderful and young voice we would like to hear in bigger parts.—New York Journal.

. . . . In the performance of "La Reine Fiammette," a special word of praise must be said about Mr. Laurenti's singing the difficult part of Lucagnolo.—New York Herald.

Mr. Laurenti received an ovation—deservedly.—Boston Budget.

Sue Harvard Well Received in New London

Sue Harvard was one of the attractions at the New London Vocational School in the last of the World Famous Artist Series conducted in that city during the present season. In speaking of the soprano's excellent singing on that occasion, the New London Telegraph had this to say:

Sue Harvard, the soloist of the evening, made a splendid impression. Her varied program presented a wide range, but each song was sung delightfully. Her enunciation is remarkably clear, her phrasing excellent and her voice beautifully clear and bell-like. These features were particularly well brought out in "A des Oiseaux" by Hue, "Berry Brown" by Stephens and "The Holiday" by Curran. Her two encore songs, "Sonny Boy" and "A China Tragedy," were exquisite.

Pardee's "Straightforward Style Refreshing"

When Paula Pardee, a Leginska disciple, made her New York debut at Aeolian Hall, on January 15 last, she received very encouraging support from the New York papers. One of the outstanding points of her work, according to the New York World, is "a straightforward style that is refreshing."

Just that—and a few other interesting things about this little American pianist—make her an artist well worth watching.

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